



#6

STAR WARS GALAXY

MAGAZINE

WINTER 1996
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Darth Vader's WORST Nightmare

His name is Xizor, Underlord of a galaxywide crime syndicate... and big trouble for Darth Vader. Get the scoop on Xizor and other important, new characters in **SHADOWS OF THE EMPIRE** — the newest chapter in the **STAR WARS** saga.

This April, **STAR WARS GALAXY MAGAZINE** #7 blows the lid off **SHADOWS** with a special issue dedicated to this exciting multimedia event.

EXCLUSIVE SHADOWS FEATURES

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*Cover Painting by Hugh Fleming.

COLLECTOR'S EDITION POLYBAGGED WITH:

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*The work-in-progress art featured here is a detail of the issue #7 cover.



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STAR WARS GALAXY MAGAZINE

ON THE COVER

Original art by
Christopher Moeller

Rebel Report

"Scrutiny of the Bounty Hunters"

Communiqués

Readers' letters and e-mail

Fantastic Fans

A new column dedicated to YOU

Around the Galaxy

Shadows product preview...
Special Edition photo & news...
Plus Galaxy Giveaways

Screamin' For More

Exclusive visit with the creators
of Screamin' Products' model kits

DEL REY'S ESSENTIAL GUIDE TO: VEHICLES & VESSELS

Under the hood of the new book
about what makes STAR WARS go

ARTIST PROFILE & PORTFOLIO: CHRISTOPHER MOELLER

ROLEPLAYING GAME ADVENTURE: Hunting the Hunters

An elusive bounty hunter turns
the tables on the Empire

PREDATORS OF THE EMPIRE

STAR WARS novelist Brian Daley
explores the role of bounty
hunters in the universe



A GUIDE TO BOUNTY HUNTERS: Predators For Hire

Bonus 8-page fold-out poster

IT AIN'T SABACC

Customizable Card Game review

Cyber Notes

Surfing STAR WARS Web sites

DARK HORSE MINI COMIC:

BOBA FETT: Twin Engines of Destruction

Part Two of a four-part series

ComicScan

Tracking down bounty hunters
appearing in STAR WARS comics

Star FX

How ILM's model makers made
things fly in the STAR WARS trilogy

Game Room

An exclusive interview with
LucasArts Entertainment Co.
president Jack Sorensen

The Galactic Bazaar

The never-ending search for inter-
national STAR WARS collectibles

Use the Force

Enter our Bounty Hunters Trivia
Contest to win STAR WARS booty



► So what is it about these bounty hunters that we all find so fascinating? *STAR WARS* is filled with plenty of obvious heroes and villains, good guys and bad guys who are easy to root for or boo. So why all the fuss over a band of ruthless hired guns whose allegiance goes to the side with the most money? What would lead this magazine to devote most of an entire issue to these fair-weather opportunists?

Let's get to that last question first. Ever since we began publishing *SWGM*, we've received stacks of letters requesting special attention to bounty hunters, so in some ways the decision was a no-brainer. Boba Fett—who, in case you haven't noticed, gets lots of ink in these pages—was the clear choice for the cover. Sure, Luke Skywalker, Han Solo and Darth Vader have their legions of faithful fans, but the dude in the Mandalore armor is in a class by himself. There seems to be no bounds to the hold he has on fans.

Because Fett was introduced, in *The Empire Strikes Back*, with an ensemble of bounty hunters hired by Vader to track down Han, they have prominence over others

in their motley class. Bossk, Dengar, 4-LOM, IG-88 and Zuckuss may not possess the same type of mysterious aura as Fett, but each has his own captivating story. Thus all six have been joined by a few other notable predators on our bonus fold-out poster in this issue.

Scrutiny of the Bounty Hunters

While the poster serves as a vivid snapshot of the most feared and revered of the *STAR WARS* bounty hunters, the lead article by Brian Daley is the quintessential exploration of how these characters fit into the saga. The author of numerous science fiction novels, as well as the Han Solo trilogy and the radio drama adaptations of *A New Hope* and *Empire*—and soon *Return of the Jedi*. Brian has hit the bull's-eye in his aim to target bounty hunters' place in *STAR WARS*. Combined with other coverage, we hope this issue tracks down the essence of bounty hunting.

Of other particular note in this issue is a brand-new department: "Fantastic Fans." It's the beginning of an opportunity to let the rest of the *STAR WARS* universe know how you celebrate your fandom. It's also an open invitation to send us letters, photos, art and other evidence of your particular allegiance to *STAR WARS*. Artwork submitted must be strictly limited to characters, vehicles and scenarios already existing in the official *STAR WARS* universe. All other artwork will be returned. Send acceptable material to *STAR WARS GALAXY MAGAZINE*, Fans, One Whitehall St., New York, NY 10004. We'll publish the best of what we get in every issue.

One last note about fan mail. Even as we expand the number of pages we devote to your letters, we don't have room enough to fit them all. But please be assured that each and every piece of correspondence—sent via traditional mail or e-mail—is read. So keep those cards and letters coming....

Finally, be sure to join us in the next issue when we blow the lid off *Shadows of the Empire*, with a special issue devoted to this all-new *STAR WARS* adventure that you've been hearing so much about since last year. See you then.

Bob Woods

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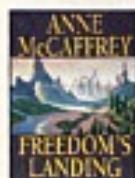
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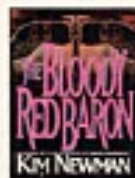
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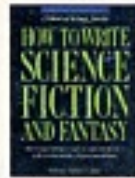
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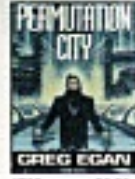
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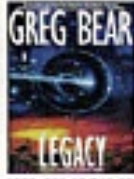
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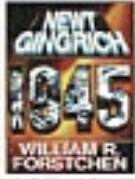
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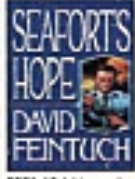
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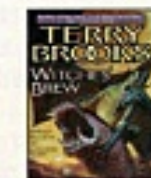
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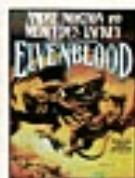
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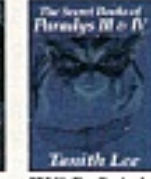
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SWG 3/1/96

◆ YOUR MAGAZINE IS GREAT! IT IS THE BEST SOURCE FOR UP-TO-THE-MINUTE INFORMATION ABOUT EVERYTHING IN THE STAR WARS UNIVERSE. HOWEVER, THERE IS ONE THING I'VE NOTICED OVER YOUR FIRST SIX ISSUES: THE OVERWHELMING PRESENCE OF EVERYONE'S FAVORITE BOUNTY HUNTER, BOBA FETT. HE HAS

BEEN FEATURED ON THREE OF YOUR SIX COVERS SO FAR, WHICH IS MORE APPEARANCES THAN ANY OTHER CHARACTER (EXCEPT FOR LUKE, WHO IS TIED WITH THREE, AS WELL). ALL THIS... MAKES ME THINK THAT YOU SHOULD CHANGE THE MAGAZINE'S NAME TO THE BOBA FETT QUARTERLY. RICHARD GAWEL, Parsippany, NJ EDITOR'S NOTE: STOP THE PRESSES, BOBA! THIS FELLOW IN NEW JERSEY HAS UNCOVERED OUR SECRET PLANS TO RENAME THE MAGAZINE. NOW WE'LL HAVE TO COME UP WITH ANOTHER NEW TITLE. IN THE MEANTIME, MAYBE YOU SHOULD PAY A VISIT TO PARSIPPANY, WHERE A TRIP TO THE GAWEL HOUSEHOLD COULD EARN YOU A FEW CREDITS. AND BE SURE YOU FIRST SHOW RICHARD THE LITTLE RHYME BELOW THAT A REAL FETT FAN SUBMITTED.



◆ Envelope art by
KAI MÜLTHAUP
Bielefeld, Germany

◆ When I read that Issue #6 was going to be a bounty hunters special, I thought, "I have to make the deadline." So here is a poem entitled "A Tribute to Boba Fett."

Han Solo owed Jabba, he was in debt,
But Jabba couldn't catch him, and he started to fret,
So he hired the hunter named Boba Fett.
Fett went to the Empire, with Vader he met,
Then Solo walked into the trap that was set,
And was caught by the hunter named Boba Fett.
He handed over Solo, without any regret,
But the fun wasn't over, at least not yet,
As found out did the hunter named Boba Fett.
Luke Skywalker came, and killed Jabba's pet,
As we expected, Jabba was very upset,
But amused was the hunter named Boba Fett.
They went out to the desert, which was not at all wet,
Though it seemed the prisoners' fates were all set,
Skeptical was the hunter named Boba Fett.
His bounty was something he always did get,
Until Solo ignited Boba's back-mounted jet,
Then into the Sarlacc plunged the hunter named Fett.
Solo did something Boba will never forget,
He's out for blood, up he won't let.
He'll be back, on this you can bet,
We haven't heard the last of Boba Fett!
P.S. He's especially popular on the Internet.

VINCE RADZIKOWSKI, Gainesville, FL

◆ One of my fondest memories from my childhood is being taken, by my grandmother, to see The Empire Strikes Back and Return of the Jedi. Today, at age 23, my love for the entire STAR WARS universe has been rejuvenated and is stronger than ever. In the not too distant past, I often imagined how my life would unfold, and I always found a lot of joy in hoping that someday I would have a son or daughter to share my passion for the films. Now, I am happy to say that with my son, Piercen, who is only four months old, I can look forward to realizing this. And the timing couldn't be better, what with the Special Edition soon to come and the prequel trilogy in the next few years. I'm sure I speak for many when I thank you for your fine work in helping to keep the love of so many for these films fueled and intact. LEE REID, Courtney, BC, Canada



◆ Envelope art by
JIM SIMKO
Islip, NY

COMMUNIQUÉS

◆ I wrote to Mark Hamill using the address given in Issue #5. My letter came back to me saying that the address did not exist. I double-checked it, but I had written it down correctly. SARAH HENCH, Nashville, TN EDITOR'S NOTE: We double-checked, too, Sarah, and there was no mistake on our part. You might want to try again writing to the actor who will forever be famous for portraying Luke Skywalker, c/o Paul Doherty, Cunningham, Escott & Dipene, 10635 Santa Monica Blvd., Los Angeles, CA 90025. Good luck!

◆ I love your magazine, and so do my friends. I think a good name for fans is "Dark Siders." For those of us who are loyal Imperials—more pictures and articles about Emperor Palpatine. MARA ALLAIRE, Hamburg, NY

◆ Sure, Boba Fett (etc.) is great, but I want Grand Admiral Thrawn and his bunch, Captain Dorja, Captain Pellaeon, General Covell and Harbid. Can you have a special issue about Timothy Zahn's trilogy? I'd sure appreciate it! ETHAN JENNINGS, Lynden, WA

EDITOR'S NOTE: Funny you both should mention all those nasty Imperials, Mara and Ethan. Even as you read this, we're hard at work on a special issue dedicated to exploring the dark side of the Force. And certainly Thrawn and his nefarious comrades fit that profile. Watch out for them in Issue #8.

♦ I write on behalf of my favorite character, Boba Fett. In Issue #4 ("Cyber Notes, Re: Fett Fanatics"), there was a very brief line about a woman perhaps under that helmet. What?! Also, in Issue #5 ("Communiqués"), a demented fan sent envelope art with Fett's helmet removed revealing a woman! Let's get one thing very clear, Boba Fett is a man. MARK MAZZEO, Malden, MA

EDITOR'S NOTE: While references to Fett point to his maleness, they also reveal his utter mysteriousness. And as no one has yet seen him stripped of his Mandalore armor, one might argue that Fett's gender lies in the eye of the beholder.

♦ I'M VERY UPSET WITH YOUR "TRIVIA STRIKES BACK" CONTEST IN ISSUE #4. I SURPRISINGLY ENOUGH GOT ALL THE ANSWERS TO QUESTIONS 1-15. THE BONUS QUESTION, HOWEVER, LEFT ME STUMPED, AND I WASN'T ABLE TO COME UP WITH THE ANSWER UNTIL AFTER THE DUE DATE. THE CORRECT ANSWER TO YOUR HINT, "WHERE WE LAST SAW LUKE AND LEIA," SHOULD HAVE BEEN THE MEDICAL FRIGATE. YOU, HOWEVER, CAME UP WITH AN ANSWER THAT WAS NOT IN THE EMPIRE STRIKES BACK, AND ONCE I REALIZED THIS, THE SOLUTION WAS SIMPLE: RETURN OF THE JEDI. I UNDERSTOOD THE CONTEST AS BEING AN ALL-EMPIRE BRAINTEASER, NOT AN ALL-EMPIRE BRAINTEASER WITH THE EXCEPTION OF THE BONUS QUESTION. NICK (DISGRUNTLED CONTESTANT) TESMER

EDITOR'S NOTE: SORRY FOR YOUR CONFUSION, BUT THERE WAS NO INTENTION TO STUMP. WE'D HOPED THAT THE HINT, WHICH ACTUALLY READS, "WHERE WE LAST SAW LUKE, LEIA, ET AL," WOULD BE ENOUGH TO LEAD YOU TO JEDI. AND WHILE IT'S UNFORTUNATE YOU'RE DISGRUNTLED, NICK, THERE WERE PLENTY OF READERS WHO DID FIGURE OUT THE BONUS ANSWER.

♦ I'm a new inductee into the realm of cyber-surfing. Within my first hour of being on the Internet, I decided I couldn't pass up the chance to browse through the various STAR WARS info pages, downloadable graphics and chat groups. In less than 15 minutes, my worst fears about STAR WARS fandom were borne out. I see little evidence that the inhabitants of the STAR WARS exchange groups on the Internet care about anything but the power specifications to a laser cannon, how many gadgets and gizmos



Boba Fett has up his sleeve and how many TIE fighters are "allowed" to appear in a particular story situation. LIGHTEN UP, GUYS! Remember, STAR WARS is the universe in which planets explode with a loud kaboom, one-man fighter planes can twist and turn in space without any gee-effect on the pilots and (still best of all) a ship can make the Kessel Run in less than 12 parsecs. You aren't MEANT to take the technotalk seriously! STAR WARS is about human frailties, human nobility and the eternal struggle between the light and the dark side of human nature. Nowhere on the Net do I find students of Joseph Campbell's work, or any kind of character studies, or even just a light philosophical

statement here and there. Have the fans forgotten what the Force is? The soul of STAR WARS is in not in its hardware; it is in its characters and the struggles they all endure. It is Luke Skywalker's quest to discover his own self that speaks to us. STAR WARS is not about memorizing planetary coordinates and shield ratings, it is about Han Solo's hidden noble side, the love-hate partnership of Artoo and Threepio, the

♦ STAR WARS GALAXY MAGAZINE is excellent! I enjoy reading about the collectible toys that came out during all three movies and the new toys coming out now. My wife and I still have the figures and playsets from when we were children. BRAD A. JACOBS, Ogden, UT

EDITOR'S NOTE: No doubt, STAR WARS collectibles, old and new, are hot and getting hotter. And wait until you see what's coming out over the next couple of years. For just that reason, SWGM has decided to EXPAND OUR "GALACTIC BAZAAR" DEPARTMENT, written by Steve Sansweet, one of the most knowledgeable fans in the galaxy when it comes to STAR WARS "stuff." Beginning in Issue #7, Steve will emcee a new and improved "Bazaar" that will include even more information on toys and other collectibles, as well as the fans who love them.

unmatched courage of Princess Leia and the calamity of what Anakin Skywalker turned into. These are the reasons STAR WARS still continues to hook new fans 20 years later. Let's all keep that in mind. I hope I am not alone when I

say that I don't want STAR WARS fandom to become the unwelcoming, cliquish, top-trivia-experts-only place that Star Trek fandom has become. George Lucas was kind enough to give us a whole galaxy to play around in; let's not turn it into our own Dark Empire. PETER VINTON, JR., Fredericksburg, VA

pvinton@2100 M.hidta.org



♦ Envelope art by KYLE PETERSON, Cleveland, OH

WE INVITE your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. All such submissions will be returned to the sender, unread. Mail letters to: STAR WARS GALAXY MAGAZINE, Communiqués, One Whitehall St., New York, NY 10004. Or e-mail us at swgmtopps@aol.com. We reserve the right to edit letters for length and clarity.



◆ I've enclosed photos showcasing my 12" dolls ▲ and the costumes I've created for them. All of their outfits and weapons were completely hand-sewn and crafted by me (except for Luke's belt and Tatooine shirt). The Tusken Raider is a Ken doll, and the two Imperial Royal Guards are GI Joes. The Ewoks are dwarves from the Snow White line, and Lando is a Steven doll. Every year for the past three years, myself and three other fans get together at a convention in Michigan and put on a STAR WARS doll show. For 1996, scenes from the Emperor's throne room, Jabba's palace and the cantina are planned. **DEBBIE KITTLE, Silver Spring, MD**

◆ I hope you print the envelope art my friend Mike Lorenzo drew for you. We both work at the same theater, but I'm 27 and he's 17. Even though I'm his manager and we're 10 years apart, we can still relate very well because of STAR WARS. **CARLOS LOPEZ, Arvada, CO** ▼



◆ I WANTED TO USE MY DON POST DARTH VADER MASK FOR HALLOWEEN, BUT BESIDES A BLACK CAPE AND GLOVES, I COULDN'T RECREATE THE REST OF HIS COSTUME. I THOUGHT IT WOULD LOOK FUNNY OVER THE UNIFORM I WEAR AS A SERVER/BARTENDER AT RED LOBSTER, AND THE IDEA LED TO A PERFECT NAME: DARTH WAITER. THAT'S A PEPPER MILL SLUNG OFF MY APRON AS A FAUX LIGHTSABER HILT. THIS IS, NO DOUBT, HOW THE DARK LORD EARNED A LIVING BEFORE THE IMPERIAL GIG STARTED TO PAY OFF. THE BEST LAUGH I GOT ALL DAY ON HALLOWEEN WAS WHEN I TOLD A CO-WORKER, EATING HIS LUNCH WITH HIS HANDS, TO "USE THE FORKS." **ALEX NEWBORN, FLORENCE, AL**



◆ Like many others, I was not even born when STAR WARS was released. The other two films, however, did come out after I was born, but I was too young to understand them, so my parents did not take me. Luckily I made up for this with the home videos and television broadcasts. I began to buy the Kenner toys, but only for playing purposes. I had no idea that they would ever become collectible, much less valuable, so I really did not take that good of care of them. Sadly, all of my original toys dwindled away when my interest in STAR WARS decreased. Now, my interest in the movies is bigger than ever. I also collect anything STAR WARS-related. From toys to books, from clothes to toothbrushes, I collect it all. My collection grows bigger every day. I just want to give a huge thanks to George Lucas and everyone who has, throughout the years, made STAR WARS what it is today and to all who will be working on future STAR WARS projects. **MTFBWY. MATT BLACKWOOD, Boba-matt@aol.com**



◆ I'm a 23-year-old college ▲ student, but when it comes to STAR WARS, I'm still an 11-year-old kid. There was a time when my STAR WARS action figures were just toys, my ESB lunchbox was just something Mom put my lunch in and those Darth Vader and R2-D2 cakes made for some pretty special birthdays. *Bantha Tracks* never seemed to come

ABOUT BACK ISSUES...

Dear Readers,

We receive many letters asking about back issues of *SWGM*. I'm afraid that the back issue area is something of a dilemma for us. On one hand, we want to satisfy all customers. On the other, keeping current stock of all issues we publish is a complicated process and something we're unable to do at the moment. At the same time, we kind of like the idea that there are only a finite number of

copies produced of any given issue. This serves to reward those who were on board from the beginning. The best advice I can give is to check with local comics shops in your area (check your Yellow Pages for complete listings, under "Comics Shops") and see if they have any of our back issues in their back issue bins. At the same time, you can ask to reserve a copy of future issues. Of course, you can subscribe and receive every issue at your door. **Ira Friedman, Publisher**

♦ We recently received the following item in the mail, accompanied by the photo at right: ➤ Ten-year-old Brandon Wilson has a passion for STAR WARS. He has been collecting STAR WARS [items] for more than five years. His very first find was an Ewok village from a garage sale. He is always on the lookout for items he doesn't have. He looks in toy stores, at flea markets and at garage sales. He has a knack for knowing what to pay for things. He also has friends and family on the lookout. His collection consists of many things: action figures, playsets, curtains, books, bedspreads, posters, costumes, pogs and trading cards, to name a few. He is also an official STAR WARS toy tester for Lewis Galoob Toys. BRANDON WILSON, Springfield, MO

While appreciative of Brandon's "press release," we were curious of his status with Galoob, so we called the company. Indeed, Galoob does have a handful of kids who test toys before they hit the market, though it's not an official research team. In other words, don't go running to Galoob asking to become a tester, too.



was right. DARREN WARGO, Allentown, PA. P.S. Do you think this [license plate photo] made it even more embarrassing?

EDITOR'S NOTE: The embarrassment belongs to the folks who made up the trivia contest (probably Trekkies!). Even a mynock knows Jabba was introduced in A New Hope and Yoda not until Empire. And if your friends still doubt you, have them pay your way to see the Special Edition of STAR WARS next February, coinciding with the first movie's 20th anniversary. Among the new material everyone will see is Jabba confronting Han in Docking Bay 94—just as it's written in the original script. P.S. Have them wax your car for you.



FANTASTIC FANS

often enough in the mail, and framed pictures of Luke, Han, Leia and Darth hung on my walls like they were a part of my family. I hit the age where STAR WARS toys were taking up too much closet space, and decided that maybe it was time to pack 'em away. My bedroom went from Jedi to MTV. I knew that someday maybe some of those STAR WARS toys, accessories and cake pans might be worth something, even though my first X-wing did take "flight" more than a few times and Chewbacca has a tan from sitting in the sun too long. But I figured that somewhere down the road they would come out of retirement. Today, Han, Luke, Leia, Boba, Jabba and the rest of the crew are all back in action, once again cluttering my house. Widevision and Galaxy card sets are pretty much complete, while old Random House books, new Kenner figures, your magazines, comics and hundreds of other STAR WARS "stuff" is being collected once again, and I really can't seem to get enough. Friends of mine trade me their old STAR WARS toys that I never had for whatever they are collecting, like old swimsuit magazines. What began as childhood playtime has turned into what my girlfriend likes to call a "sickness," while others call me "nostalgic." Whichever, it doesn't matter, because I will forever and always be a big STAR WARS fan.

JEFF ALVORD, Oswego, NY jkenobiz@aol.com

♦ WHEN I READ IN SWGM #5 ABOUT THE TRILOGY RERELEASE ["REMASTERS OF THE UNIVERSE"], I DECIDED TO VISIT THE STAR WARS EXPOSITION IN BARCELONA. THERE WERE SOME CHARACTERS AND SPACESHIPS, INCLUDING A FULL-SIZE MILLENNIUM FALCON. WE MET DARTH VADER, THE EMPEROR, STORMTROOPERS, LEIA, CHEWBACCA, R2-D2 AND C-3PO. HONORIO ARRIBAS FERRER, PALMA DE MALLORCA, SPAIN ▼



SEND letters, photos, art or other evidence of your Star Wars fandom to: STAR WARS GALAXY MAGAZINE, Fans, One Whitehall St., New York, NY 10004. Material submitted must be strictly limited to characters, vehicles and scenarios already existing in the official Star Wars universe. All other material will be returned.

AROUND THE GALAXY

Don't Tell Leia...

Farewell, MARDJI



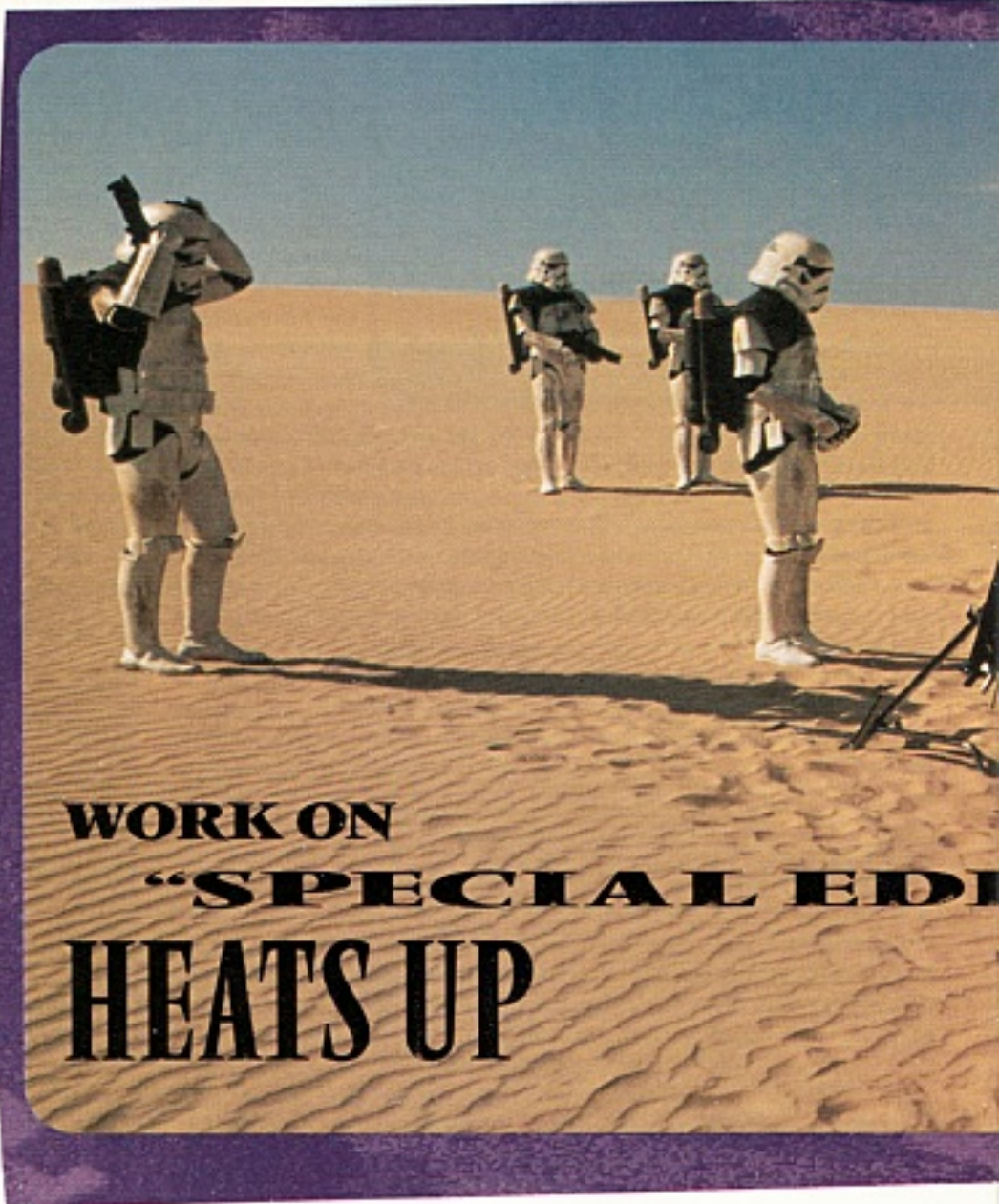
Appearing on *The Tonight Show* the eve after Christmas to promote his latest movie, *Sabrina*, Harrison Ford fielded questions from the audience. Notable was this one: Of all your leading ladies, who was the best kisser? Ford paused a moment before responding, "Chewbacca."

Mardji, the elephant that appeared as a bantha in *Star Wars: A New Hope*, was recently put down at the age of 44.

An Asian elephant, Mardji was outfitted in masses of long hair and ridden by a Tusken Raider in *ANH*. A

The Web Ensnares The Hildebrandts

Greg and Tim Hildebrandt, the twin-brother fantasy artists closely associated with J. R. R. Tolkien's *Lord of the Rings* as well as *STAR WARS*, headline a select group of illustrators woven into the Spiderwebart Gallery. This World Wide Web site, created by Jean Scrocco of The Unicorn Publishing House in Morris Plains, NJ, also contains the art of such luminaries as Boris Vallejo, Joe Quesada, Rick Bryant, Greg Adams, David Boller, Julie Bell and Peter Ambush. Aside from viewing everything from pencil sketches to finished paintings, the Spiderwebart Gallery allows cyber-surfers to purchase original art and other collectibles, including trading card sets, books and posters—in limited number and signed by the artists. To explore the Web site and its many features, the address is <http://www.spiderwebart.com>.



WORK ON "SPECIAL EDITION" HEATS UP



long-time resident of Marine World Africa USA in California, Mardji also

appeared in TV commercials for Skippy peanut butter.

WATCH OUT! IT'S VADER!

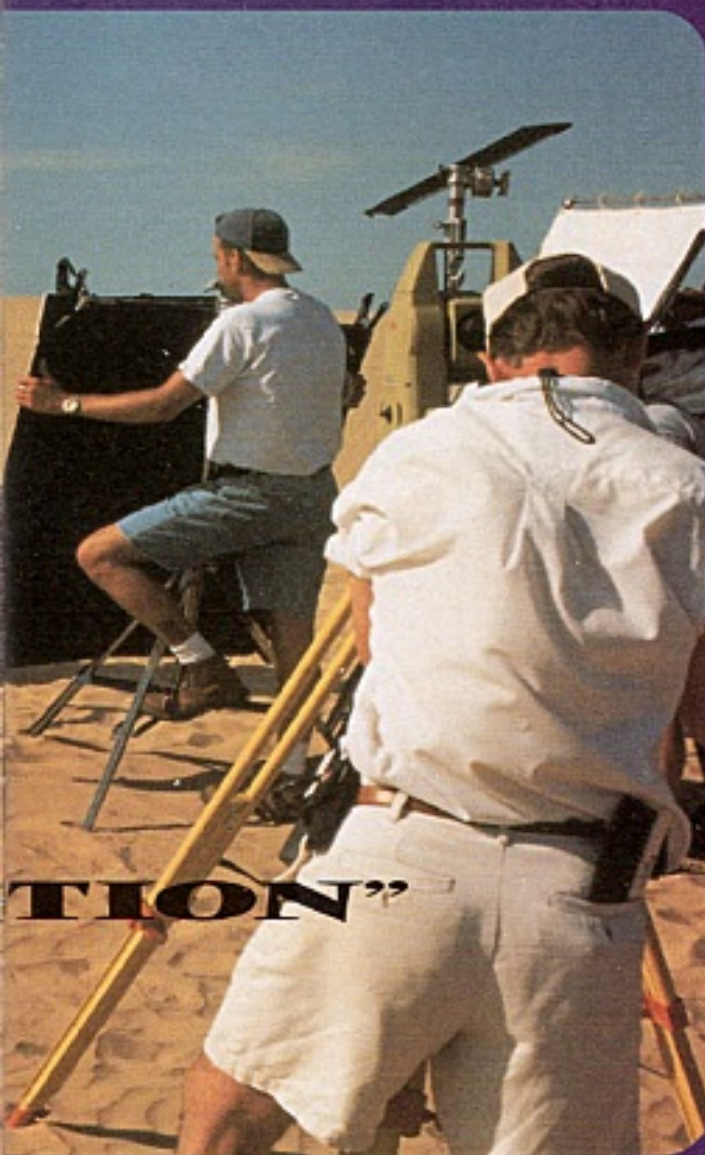
Nervous Imperial officers might want to start wearing the new Darth Vader hologram watch from A. H. Prismatic. For if they're ever late for any appointment with the Dark Lord, they'll be choking on more than their hollow excuses. Innocent Earthlings will simply find this handsome timepiece a welcome addition to their *STAR WARS* collection.

The 3-D hologram of Vader, created using the latest laser-light reflection technology, glares out from the watch face. It's sealed in an attractive black plastic strap with silver print and quality quartz movement.

GALAXY GIVEAWAY!

A. H. Prismatic is giving away 12 Darth Vader hologram wrist watches.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Watch Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by April 30, 1996. Winners will be notified by mail.



JUST ABOUT A YEAR FROM NOW, *STAR WARS: The Special Edition*—the enhanced 20th anniversary re-release of *A New Hope*—will be arriving in movie theaters across the U.S. Part of the approximately four and a half minutes of brand-new material includes live footage, some of it shot recently in the Arizona desert.

Special Edition producer Rick McCallum relayed an interesting anecdote about how Ted Gagliano, a vice president at 20th Century Fox, ended up in a stormtrooper outfit in 130-degree heat in Yuma, Arizona. It seems that Gagliano had an old score to settle. Two of his best friends, growing up, happened to live beside future Lucasfilm sound designer Ben Burtt. For *STAR WARS*, Ben recorded their voices for one of his sound effects. For 17 years, Ted's friends, John and Tom Sylla, gloated about their role in *STAR WARS*. Rick remembered that story, and had the brilliant idea of placing Ted in the original *STAR WARS* by including him in the additional shots for the re-release of *STAR WARS: A New Hope*. It was the ultimate comeuppance.

EMPIRE & JEDI Special Editions, Too

Just as we go to press, word has come from George Lucas that he is preparing special editions of *The Empire Strikes Back* and *Return of the Jedi*, both featuring new material. The revamped versions will be released in theaters in 1997 by 20th Century Fox following *STAR WARS: The Special Edition*. "George had so much fun with the first one, we thought why not tell it as he originally envisioned it, as one large story," says Tom Sherak, senior executive vice president of 20th Century Fox. Look for further details in *SWGM* #7.

STAR WARS GETS TOPPS FINEST TREATMENT

The Topps Company pioneered the chromium etching process for its sports cards, and now its lending its dazzling process to STAR WARS images. STAR WARS Finest, which premieres in May, will present 90 cards featuring the most interesting and important characters in the STAR WARS universe. Comprised entirely of newly commissioned art by 10 of the genre's leading illustrators, the collection is divided into 10 enthralling subsets:

Den Beauvais	Droids
Russell Walks	Rebel Alliance Command
Lou Harrison	Spies, Smugglers and Rogues
Joe Phillips	Force Users
Christopher Moeller	Imperial Command
Joe Chiodo	Jabba's Palace
Tony Harris	Mos Eisley Cantina
Mark Harrison	Imperials and Affiliates
Mark Sasso	Indigenous Life Forms
Juda Tverski	Rebel Alliance

Each card front features all-new art of a single character, accompanied by the character's biography, written by SWGM contributor Andy Mangels, on the back. In addition, the set boasts two levels of high-tech chase cards by three additional illustrators. Dan Brereton has painted a six-up scene of key STAR WARS characters, including Darth Vader and Obi-Wan Kenobi, all presented on embossed foil. Ray Lago has provided two paintings, of Han Solo with Chewbacca and of Emperor Palpatine, and John Van Fleet has depicted R2-D2 and Boba Fett for the final two chase cards. All four of those cards are produced with the cutting-edge Topps Matrix process.

Each shipping case will contain one jumbo Master-Visions card combining all of Brereton's six images as one scene, in the Topps Matrix format. Each display box will include a sneak peek promo card for the upcoming Shadows of the Empire set, being illustrated by the Hildebrandt brothers. Look for complete details on the STAR WARS Finest card set in SWGM #7.

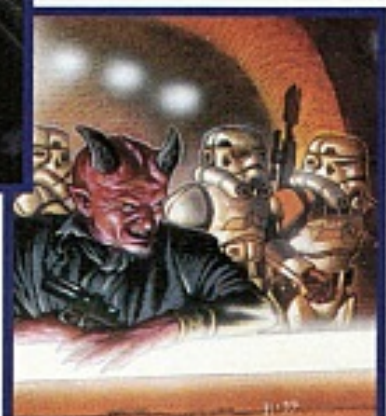


GALAXY GIVEAWAY!

Topps is giving away 12 sets of the chase cards from its STAR WARS Finest card series.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Finest Giveaway, STAR WARS GALAXY MAGAZINE, One Whitehall St., New York, NY 10004. Entries must be received by April 31, 1996. Winners will be notified by mail.

AMONG THE 90
CHARACTERS IN
STAR WARS
FINEST ARE
(FROM TOP):
BIB FORTUNA,
BY JOE CHIDO;
DENGAR, BY
MARK HARRI-
SON; GRAND
ADMIRAL
THRAWN, BY
CHRISTOPHER
MOELLER; AND
LABRIA, BY
TONY HARRIS.



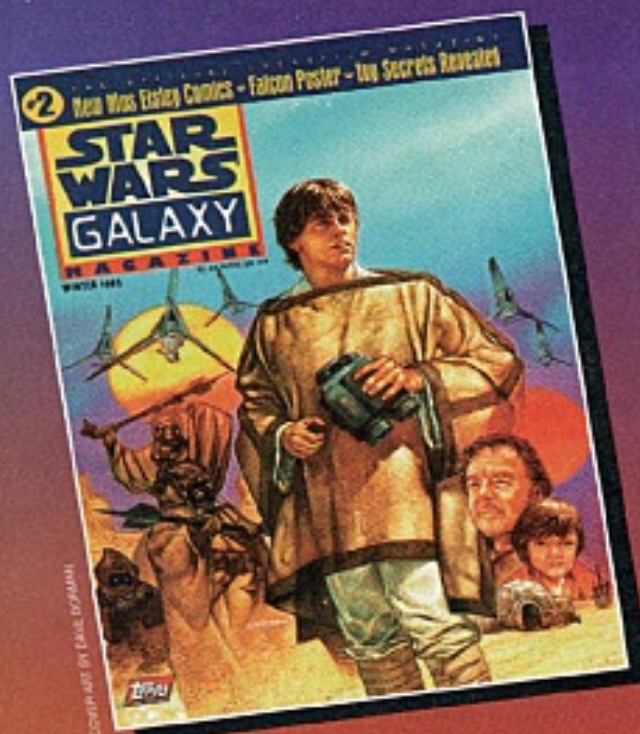
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In addition to the latest movie news, each full-color, quarterly issue is jam packed with the coolest stuff about **STAR WARS**:

- Go behind-the-scenes with companies creating new **STAR WARS** products
- Enjoy interviews and portfolios featuring today's hottest **STAR WARS** artists
- Read excerpts of new **STAR WARS** fiction — before it hits the bookstores
- Check out original comics stories created exclusively by Dark Horse Comics
- Surf the Internet with our online experts and get strategy tips from the video and CD-ROM game designers
- Enter contests and play trivia quizzes to win fantastic prizes & so much more!



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Dept. T-1

STAR WARS

SHADOWS OF THE EMPIRE

BY
STEVE
PERRY



STAR WARS

SHADOWS OF THE EMPIRE

A PEEK BEHIND SHADOWS

Get ready for *Shadows of the Empire*. Beginning in April, with the publication of the Steve Perry novel, *Shadows*—the much-anticipated, all-new *STAR WARS* adventure—will captivate fans across the galaxy throughout 1996. Besides the novel, the story of how Darth Vader and Xizor, the evil boss of the crime syndicate Black Sun, vie for the attention of the Emperor and the life of Luke Skywalker will be told in a six-part Dark Horse Comics series and a LucasArts Entertainment game developed for the upcoming Nintendo 64 video game system.

Shadows, however, has spawned much more than the intriguing and action-packed tale of events that take place during the period in between the end of *The Empire Strikes Back* and beginning of *Return of the Jedi*. The characters—Xizor and his beautiful yet deadly lieutenant, Guri, Dash Rendar and his droid, Leebo, and a host of familiar faces, including Luke, Leia, Chewbacca, Lando Calrissian, R2-D2, C-3PO and Boba Fett—will co-exist in a wide variety of brand-new products. Here's a rundown of some of what to look for this year:

APPLAUSE: Limited-edition vinyl figures of Xizor and Dash Rendar

BALLANTINE BOOKS: *The Secrets of Shadows of the Empire*, a Del Rey trade paperback by SWGM contributor Mark Cotta Vaz, documenting the making-of the *Shadows* multimedia adventure

BANTAM AUDIO: An audio cassette version of the Perry novel

CUI: Limited-edition metal trading cards featuring the six covers of the Dark Horse *Shadows* comics, illustrated by Hugh Fleming

DECIPHER: Expansion sets for its *STAR WARS* Customizable Card Game

ERTL: Vinyl character and vehicle model kits

GALOOB: Micro Machines and Action Fleet toys of *Shadows* characters and vehicles, including Xizor's *Virago*, Guri's *Stinger*, Dash's *Outrider*, IG-88's *IG-2000*, Bossk's



COMING IN APRIL
**SHADOWS
BLOWOUT!**



Okay, you've waited long enough. *Shadows of the Empire* is almost here, and *SWGM* is going to tell you all about it in a very special issue. Here's what we're working on for #7:

- * All-new cover art by Hugh Fleming
- * An excerpt of the *Shadows* novel, plus an exclusive interview with author Steve Perry
- * Close-up on the creation of the Dark Horse Comics six-part *Shadows* series
- * Behind-the-scenes at LucasArts Entertainment during the making of the *Shadows* Nintendo 64 video game
- * Details on assembling *The Secrets of Shadows of the Empire*, the "making-of" book from Ballantine/Del Rey
- * Sneak peek at Hildebrandt art from Topps' upcoming *Shadows* card set
- * Debut of Steve Sansweet's expanded "Galactic Bazaar," including the scoop on *Shadows* new products
- * Interview with Howard Roffman, Lucasfilm's vice president of licensing, on the genesis of *Shadows*.
- * *Shadows* trivia contest and giveaways
- * Plus... Photos and news on all three special editions of the *Star Wars* trilogy.

Hound's Tooth and a swoop bike
ILLUSIVE ORIGINALS: Xizor maquette
Infotainment World: Strategy guide for the LucasArts/Nintendo 64 game
KENNER: Action figures and vehicles
PARTY PROFESSIONALS: Xizor mask designed by Don Post
RAWCLIFFE: Pewter characters and vehicles
TOPPS: Card set featuring 100 original paintings by Greg and Tim Hildebrandt
VARESE SARABANDE: Original soundtrack CD. Sarabande and composer Joel McNeely are scheduled to record with the 80-piece Royal Scottish National Orchestra and an 80-piece choir in Scotland in late February. The world premiere of the score will be presented in a concert—marking McNeely's conducting debut—at the Royal Concert Hall in Glasgow, Scotland, on March 3.
WEST END GAMES: Roleplaying game sourcebook
ZANART: Chromart reproduction of Drew Struzan's cover art for the Bantam novel, plus the *Secrets* cover art and a "making-of" Dark Horse comic lithograph

SHADOW-Y IMAGES. BACKGROUND: CORUSCANT. **OPPOSITE PAGE, TOP:** NOVEL COVER ART BY DREW STRUZAN; **BOTTOM:** FROM DARK HORSE. **SWOOP BIKER BIG GIZZ.** **ABOVE:** FROM LUCASARTS/NINTENDO. **DASH RENDAR'S OUT-RIDER; SNOW-SPEEDER PILOT ATTACKING AN AT-AT; DASH ON MOS EISLEY.**

SCREAMIN' FOR

HOW A SMALL COMPANY KEEPS BRINGING TOGETHER BIG TALENT TO PRODUCE ITS
OF REALISTIC STAR WARS MODEL KITS BY NICK PORTANTIERE

For the past several years, *STAR WARS* fans have assembled and collected the line of *STAR WARS* vinyl figure kits from Screamin' Products of Albany, New York. Avid modelers and novices alike have come to admire Screamin's realistic models for the way they capture the excitement, action and mystery of the main and supporting characters featured in the trilogy.

Recently, *STAR WARS GALAXY MAGAZINE* visited Screamin' to learn about the history of the company and its *STAR WARS* line and what it takes to transform raw vinyl into action-packed models.

Screamin's *STAR WARS* kits are the brainchild of Dan Fay, founder and president of the nine-year-old company. When he was growing up in the sixties, Fay was a huge fan of the Aurora monster models—Dracula, Frankenstein, Wolfman, et. al.—that were then popular, and that fondness stayed with him into adulthood.

"There really wasn't much available in the way of model kits for

"Naturally we were concerned because we were a very small company, and putting out a product that didn't sell could have put us out of business. But because *STAR WARS* had gone from being a popular film series to a classic, I felt that if we did a good job with our kits, they would be a hit with our customers."

Screamin's main audience is 15- to 35-year-old males, which certainly fits the profile of *STAR WARS* fans. "Our products are aimed at model makers," says Fay, "but more importantly, collectors of sci-fi and horror movie memorabilia."

Screamin' began with a Darth Vader kit in June 1992. "He's one of the main visual characters in the *STAR WARS* trilogy, he's a villain and he's



WHEN FULLY
ASSEMBLED,
PAINTED AND
PHOTOGRAPHED,
SCREAMIN'
MODELS OF
YODA, C-3PO
AND HAN SOLO
ARE INCREDIBLY
REALISTIC.

horror fans in the seventies and early eighties," says Fay, who, along with his business partner, Richard Hamecher, set out to fill that void by launching Screamin' in 1987. "What I tried to do was pick up the pieces where Aurora left off."

Screamin' went right for the jugular with its first kit, the razor-fingered Freddy Krueger from *A Nightmare on Elm Street*. The company followed up with kits of other horror icons such as Elvira: Mistress of the Dark, Leatherface from *The Texas Chainsaw Massacre* and Pinhead and other Cenobites from *Hellraiser*.

In 1990, Fay decided to steer Screamin' in a new direction, to include not only horror figures but also science-fiction characters. And he wanted *STAR WARS* to be the driving force. While that looks like a stroke of genius today, it wasn't an easy decision at the time. "Many people told us that *STAR WARS* was old news," Fay recalls.

in all three movies," says Fay, explaining why he chose Lord Vader as his first *STAR WARS* model.

Yoda was next, hitting the stores later in 1992, followed by Han Solo, C-3PO and an Imperial stormtrooper in 1993, Chewbacca and Boba Fett in 1994 and a Tusken Raider in 1995. Luke Skywalker should be on the market this winter, and the rancor monster from *Return of the Jedi* is scheduled for a spring '96 release. Princess Leia, R2-D2 and Obi-Wan Kenobi are expected by the end of the year.

Our visit with Fay revealed the fascinating development process behind each Screamin' kit, which takes about four months. "Typically we go from drawing board to store shelf in 16 weeks,

MORE

EXPANDING LINE

and we can do it in less time if necessary," he says. Fay also proudly points out that all of Screamin's kits are designed and manufactured entirely in the U.S. "That's partly why we can get it done so quickly," he says.

The process begins when Fay, a graphic designer by trade, sits down and roughs out thumbnail sketches that show the front, side and rear views of the character in pose, along with a breakdown of the individual kit pieces. His roughs then go to another illustrator, who refines the drawings before they are sent off to the selected sculptor with reference materials—such as color slides, technical manuals and videotapes—provided by Lucasfilm.

To assure the quality and precision of each sculpture, Fay takes a hands-on approach. If the sculptor is located in the New York area, Fay will visit the studio to make sure the work is proceeding properly. Out-of-town sculptors, meanwhile, are required to submit photos and/or videotapes showing their work in progress. "That way, we can see how the piece is developing and make any revisions early on," Fay explains. The finished sculpture subsequently is submitted to Lucasfilm for review and approval.

Capturing the right look for a particular character can be a challenge, and Yoda was a prime example. For that assignment, Fay chose Joe Laudati, a freelance sculptor and self-proclaimed Yoda-phile. As a

THE MAKING OF LORD VADER.

TOP: FAY'S THUMBNAIL.

CENTER: 1/4 SCALE PROTOTYPE IN PROGRESS.

BOTTOM: THE FINISHED, PAINTED MODEL.





**SCREAMIN'
SCULPTOR
CHRIS LYNCH
USED REFER-
ENCE SUPPLIED
BY LUCASFILM
TO SCULPT THE
STORMTROOPER.**



college student years ago, Laudati used foam latex to create a Yoda puppet that was incredibly realistic, right down to every last hair and wrinkle. That unique qualification, together with his background in stop-action animation and previous work on model kits based on animated characters, made Laudati the ideal man to sculpt the Jedi Master.

"It was easy for me to apply my knowledge of the character

to a sculpture," he recalls. "I had learned how to get the jowls just right, how the chin protrudes, the shape of the eyes," says Laudati, whose studio is in New York City. Although Screamin' sculptors typically are allowed four to six weeks to complete a project, Laudati finished Yoda in just 10 days.

Chewbacca, on the other hand, put Laudati's sculpting skills to the test. "It was a real challenge to capture the ferocity of that enormous creature in a sculpture no taller than 22 inches," he recalls.

Another difficult aspect of the Chewbacca sculpture was the creature's shaggy demeanor. "He's got hair all over his body, and it can be quite a chore to create that illusion when you're working with vinyl," Laudati says. "Fortunately, in the past I had done sculptures of several ape characters, such as King Kong, and that helped me a lot."

The Chewbacca model portrays the Wookiee firing his bowcaster, and that created another dilemma for Laudati. "Lucasfilm provided photographs, but they only showed a frontal view of the bowcaster; there wasn't a profile to be found," he remembers. "I even sat down and studied the films, but I still couldn't find a scene that showed the bowcaster from the side. Finally, I designed my own bowcaster."

When Laudati and his fellow Screamin' sculptors finish a piece, it is placed in a special oven and baked until it hardens. Sculptures typically are crafted using synthetic clay, so the baking process takes only about 15 minutes. The sculpture then is cut into pieces and submitted to Jeff Brower, who lives and works about a mile away from Screamin' headquarters.

As the "front line" of the Screamin' production team, Brower reviews each sculpture and corrects any design flaws or other imperfections. "My work typically involves fixing a crack or eliminating sharp edges," says Brower, who also participates in the mold-making process for Screamin' kits.

Brower, whose recent work for Screamin' includes sculpting the Martian heads for the *Mars Attacks* kits licensed from Topps, began his career in the theater as a "combat choreographer." That specialized training enabled him to identify certain inaccuracies in the Darth Vader sculpture.

"His cape was billowing straight out, which was not realistic," he says. "Also, I changed the pose so that his gaze was properly focusing on his weapon. And instead of synthetic clay, I molded his cape from a low-temperature thermal plastic in order to create just the right look."

Creating the molds is a process that takes about eight weeks to complete. First, Brower, working in his Albany studio, takes the individual components of a sculpture and makes rubber molds for each. Next, he pours wax into the molds to create wax castings, which then are transported to a mold-making facility in New York City. The



wax castings are dipped into a tank of liquid metal, and after the metal solidifies, the wax is melted away to create "master molds," which are used to produce vinyl samples of each kit component. Any imperfections in those samples are corrected and then they are dipped in liquid metal to create "production molds," which are used to mass produce the actual kit pieces.

Lastly, a prototype of the figure kit is submitted to Lucasfilm for final approval. Fay, who paints every prototype himself, notes that Screamin' enjoys a tremendous working relationship with the licensing department at Lucasfilm. "It's very busy over there, but Julia Russo (Director of Merchandising) and her assistant, Stacy Mollema, are extremely responsive to us," he says. Once a prototype receives Lucasfilm's blessing, that figure kit is ready to be manufactured at a facility in New York City.

Fay, who likes to do it all, even designs the packaging for Screamin' kits. The box cover typically features a color photograph of the figure, assembled and painted. The end panels show a close-up of the figure's face and the side panels offer a profile. "Our kits are sold at comic book stores and hobby shops, which carry a lot of other merchandise, so I try to make the boxes very bright and colorful, to get people's attention," says Fay.

Retail prices for Screamin's *STAR WARS* kits range from \$59.95 to \$69.95, which is reasonable for quality vinyl kits. So whether you enjoy building models or simply want to expand your galaxy of *STAR WARS* collectibles, check out

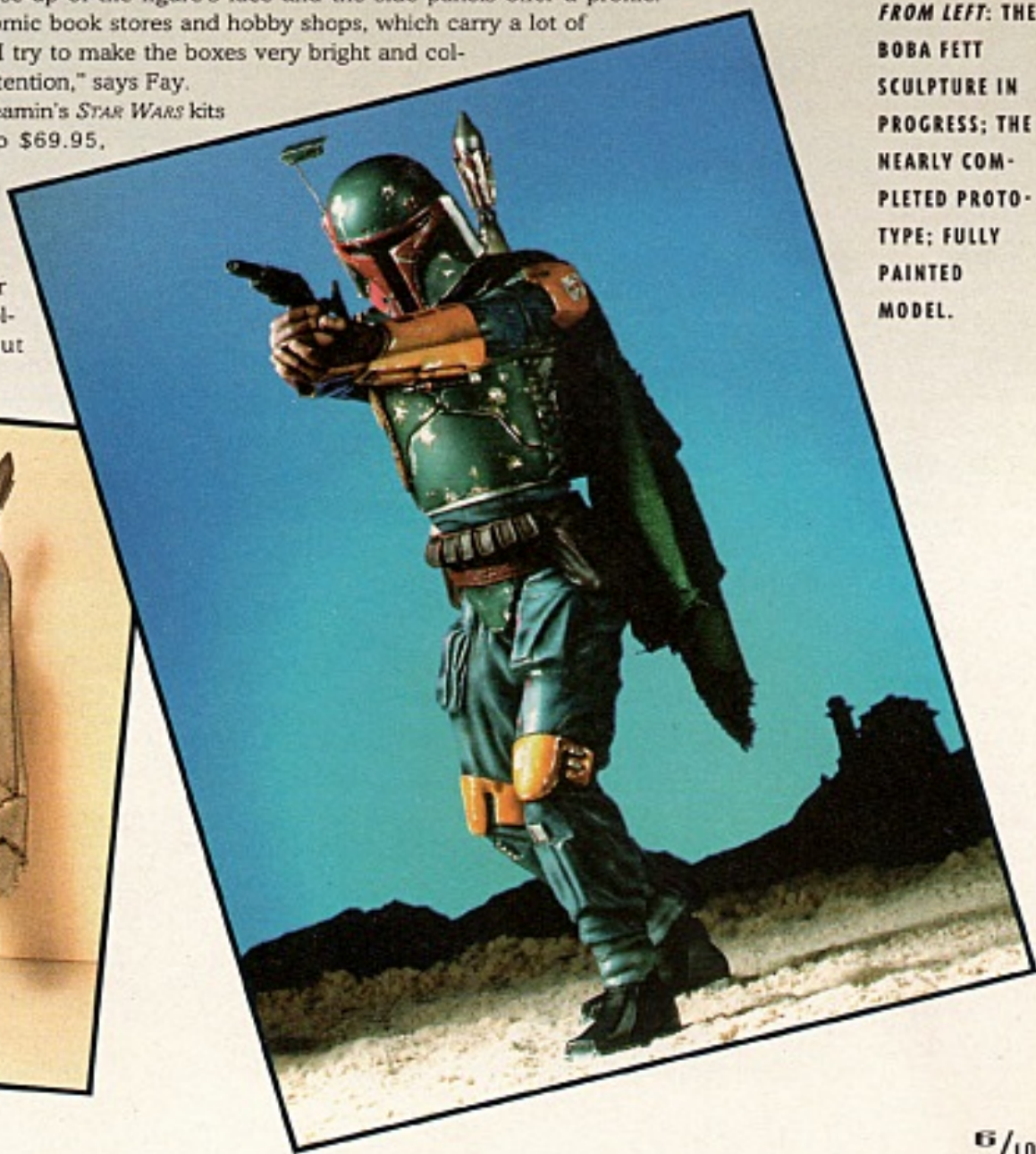
WEAPONS, LIKE CHEWIE'S BOW-CASTER AND THE TUSKEN RAIDER'S GADERFFI STICK, ADD TO THE OVERALL AUTHENTICITY OF SCREAMIN'S MODEL KITS.



Screamin' kits at your local hobby shop or call (518) 432-4582 for a free catalog. ☺

Nick Portantiere is a freelance writer in Matawan, N.J.

FROM LEFT: THE BOBA FETT SCULPTURE IN PROGRESS; THE NEARLY COMPLETED PROTOTYPE; FULLY PAINTED MODEL.



Operator's Manual

No intergalactic traveler should leave home without this excellent guide to the STAR WARS galaxy's key vehicles and vessels

We've never encountered a traffic jam in the *STAR WARS* universe... until now, in the brand-new *Essential Guide to Vehicles and Vessels* trade paperback book from Ballantine's Del Rey division. But this is traffic no fan should either avoid or mind sitting in for hours at a time, as author Bill Smith and illustrators Doug Chiang and Troy Vigil put us in the driver's seat of the saga's 100 key transportation devices. In detailing, through authoritative text and accurate drawings, everything from Owen Lars' landspeeder to the Emperor's two lethal Death Stars, this reference work is an absolute joy read.

Bill Smith, a lifelong *STAR WARS* fan—especially its technology and hardware—and the resident *STAR WARS* editor at West End Games, scoured the entire universe: all three movies, plus volumes of books, comics, West End Games' roleplaying sourcebooks, computer games and other materials. "I came up with a list of about 300 different vehicles and vessels," says Smith, "which we then cut to 100. In most cases, they all have previously been shown in one form or another, but this book is a chance to give comprehensive descriptions and illustrations."

Every entry in *The Essential Guide*—each at least two pages long—provides a concise description of the vehicle or vessel and how it fits into the overall *STAR WARS* storyline. "It's not written in technical or theoretical terms," notes Smith, "but in a way to reflect how people in the *STAR WARS* universe would understand it."

The text is accompanied by a pen-and-ink rendering by Chiang, who is an art director at Lucasfilm, and two technical drawings by Vigil, the art director at Zanart. Besides highlighting all the familiar spaceships from the movies, including X-wings, TIE fighters, Star Destroyers and the *Millennium Falcon*, this fundamental reference also describes some never-encountered ones, such as those from the upcoming *Shadows of the Empire*.

Featured, too, are machines described, but never or only briefly seen in

The book cover features a collage of Star Wars vehicles and droids. In the top left is a C-3PO droid. Below it is a TIE fighter. To the left of the title is a Republic gunship. In the bottom left is the dome of a Rebel base. The central title is on a dark blue background. To the right is a large, detailed illustration of a Republic cruiser. At the bottom center is a large, detailed illustration of a Star Destroyer.

STAR WARS

THE ESSENTIAL GUIDE TO VEHICLES AND VESSELS

THE ILLUSTRATED GUIDE
TO THE HIGH-TECH CRAFT OF THE
STAR WARS UNIVERSE!

TEXT BY BILL SMITH
ORIGINAL ILLUSTRATIONS BY DOUG CHIANG
SCHEMATICS BY TROY VIGIL

THE NEW GUIDE
DESCRIBES
VEHICLES AND
VESSELS FROM
VARIOUS STAR
WARS SOURCES,
SUCH AS THE
MT-AT TRANS-
PORT FROM
KEVIN J. AN-
DERSON'S JEDI
ACADEMY
TRILOGY (LEFT).

earlier *STAR WARS* works. For example, there are spaceships that were written about in Timothy Zahn's trilogy, Dave Wolverton's *The Courtship of Princess Leia* and Kathy Tyers' *The Truce at Bakura*. Several ships partially pictured in Dark Horse Comics' *STAR WARS* adventures—like Bogga the Hutt's Dreadnaught cruiser from *Tales of the Jedi*—here are fully illustrated. You'll get good looks at a landspeeder shown briefly in *A New Hope* along the streets of Mos Eisley. And you'll see a V-wing airspeeder, a TIE crawler and a hornet interceptor.

Smith had to be careful to maintain the continuity from one source to another. "I spoke with each of the authors to get as much information as possible and to make sure everything cinched together," he says. "After all, *STAR WARS* is one big universe that all fits together."

It's a universe that has fascinated Smith ever since he first saw *STAR WARS*, as an eight-year-old growing up in upstate New York. "I read the novelization of the movie and the Marvel Comics adaptation," he recalls, "and my parents bought me many of the toys. Most of my spare time in fourth and fifth grade was spent drawing *STAR WARS* stuff and thinking about what happened to the characters. I was especially fascinated by the vehicles and spaceships. I fell in love with all the technical aspects."

Smith has been a roleplaying game maven since eighth grade, when he was into *Dungeons and Dragons*, and he remained active in the genre during his college years. "I bought the first edition of West End Games' *STAR WARS* roleplaying book in my sophomore year," he recalls. Not long after that, Smith began writing his own roleplaying adventures with friends and contributing articles to roleplaying game magazines. "I graduated with a degree in communications, and sent by résumé to West End Games. I was hired just five years ago, and have worked on *STAR WARS* right from the start. I love it." (Be sure to read Smith's original roleplaying game story in this issue.)

While Smith has long admired the transportation aspect of *STAR WARS*, his involvement in *The Essen-*

STAR WARS

MON CAL CRUISER

MON CAL CRUISER

The Mon Calamari Star Cruisers are the main carriers in the New Republic's battle fleet. They are durable ships that are as fast as old-fashioned sailing ships. The larger Imperial Star Destroyers, it must be noted, are even more impressive today on the water than they were in the past.

The Mon Calamari were originally civilian ships designed for pleasure and trade. They were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari.

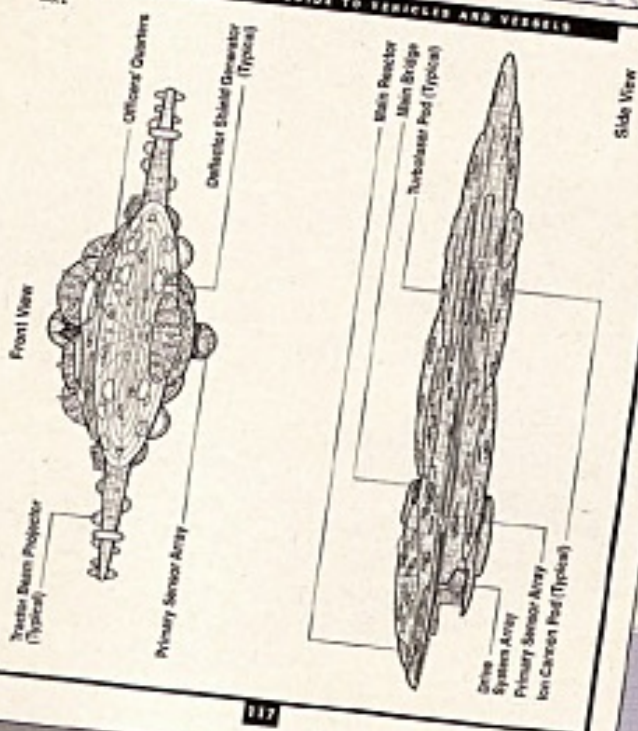
From Mon Calamari, the Mon Calamari Star Cruisers were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari.

Some One lived in Alderaan's secreted vessel.

For the attack on the second Death Star and well on to the end of the war, the Mon Calamari Star Cruisers were the backbone of the New Republic's battle fleet. They were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari. They were built by the Mon Calamari, who lived on the planet Mon Calamari.

Some One lived in Alderaan's secreted vessel.

THE ESSENTIAL GUIDE TO VEHICLES AND VESSELS



110

117

tial Guide to Vehicles and Vessels came unexpectedly. "Lucy Autrey Wilson, the head of publishing at Lucasfilm, gave me a call out of the clear blue sky," he remembers. "She asked if I'd be interested in writing the guide. I immediately jumped at the chance—without wanting to sound too enthusiastic. I said yes even before knowing what was going to be in the book."

With Smith on board, Wilson then assembled the rest of the team, including Chiang, Vigil and Lucasfilm's Continuity Editor, Allan Kausch, who served as the company's manager on the project. After the text and illustrations were completed, everything was turned over to Steve Saffel, the book's editor at Del Rey.

"Steve was very helpful," says Smith. "He gave me some new insights that enhanced my work. We spent a lot of time on the phone straightening out various issues."

Their back-and-forth resulted in some valuable appendices in the guide. "Bill added some useful material to the book, so that it also includes a guide to the key manufacturers in the *STAR WARS* universe, a *STAR WARS* timeline and a layman's guide to *STAR WARS* technology," says Saffel. "Those really pumped up the book, giving it new dimensions beyond the excellent material Bill had already produced."

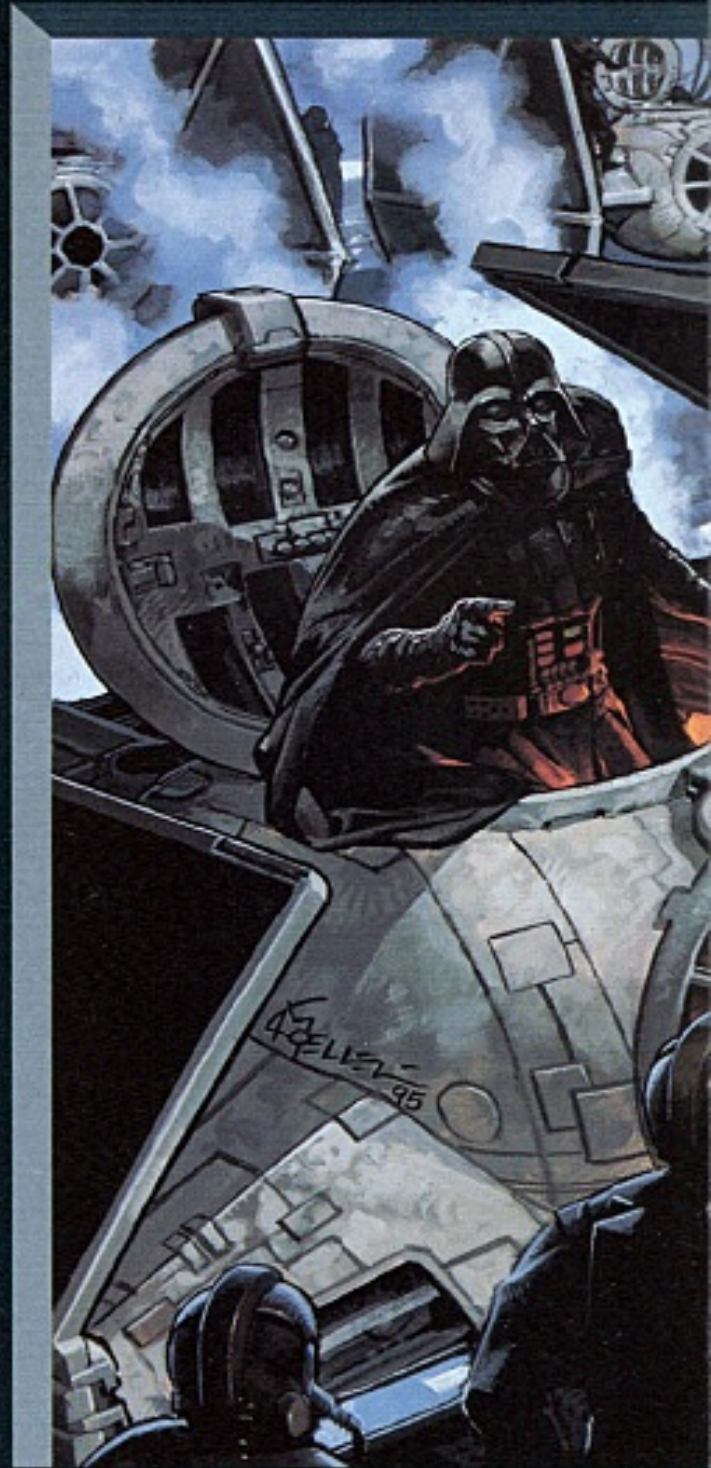
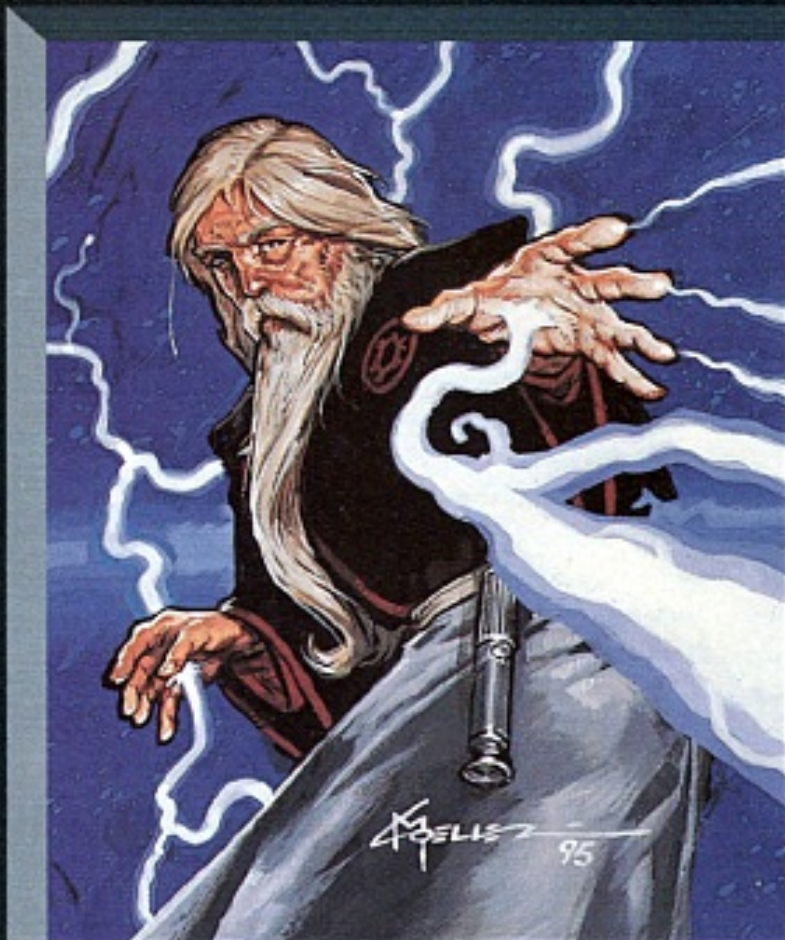
Combined with Del Rey's recently published *The Essential Guide to Characters* (see *SWGM* #5), compiled by *SWGM* contributor Andy Mangels, fans now have a handy two-part reference to the main ingredients of the *STAR WARS* galaxy. "It was a lot of fun putting this book together," says Smith. Now all he has to do is sit back and wait until the prequels come out, beginning in 1998, and he'll most likely have fun again—putting together an updated edition. (U)

**CLOCKWISE,
FROM LEFT:
JUGGERNAUT;
AT-ST, OR
CHICKEN
WALKER; B-
WING FIGHTER;
THE OUTRIDER,
FROM SHADOWS
OF THE EMPIRE;
ADMIRAL
ACKBAR'S
HOME ONE.**



IRON MILAN

HIS ROCK-SOLID, ACTION-PACKED
CHRISTOPHER MOELLER MASSIVE
STAR WARS ART DEV
BY BOB WOOD



POINT LINE

STYLE HAS BROUGHT
THE APPEAL AMONG
FANS
NOTES
AND
D.S.



The first time he saw *STAR WARS*, when he was 13, what appealed to Christopher Moeller was George Lucas' notion of a "used universe." Unlike those in so many other science fiction movies he'd seen, the characters in *STAR WARS* actually wore less-than-pristine clothing, not all the streets gleamed and the spaceships bore battle scars.

Such believability and attention to detail are central to the way Moeller, now 32, thinks and works. Possessing a masters degree in fine arts and a penchant for military history, he approaches his paintings with a high degree of professionalism and a realistic perspective. Combined with his dense, wide-vision style, Moeller's art packs a wallop.

Flip to the cover of this magazine. Moeller's in-your-face painting of the galaxy's baddest bounty hunter, Boba Fett, is a prime example of the artist's current approach to painting. As if he carved Boba Fett from a block of granite, Moeller perfectly captures not only Fett's physical features but also his ferocity. Instead of just training the blaster at an imagined adversary, Moeller has the bounty hunter firing away in a blaze of glory. And with just the right amounts of lighting and color—the green and amber in the helmet and the golden blast—Boba exudes as much life as possible in two dimensions.

Moeller's art has evolved since his professional career began in the early nineties. He grew up in upstate New York with an affinity for comics, and in high school was influenced by European illustrators featured in early issues of *Heavy Metal*, as well as by the Hildebrandt brothers, Boris Vallejo and Frank Frazetta. In his spare time, Moeller dabbled in comics, science fiction and fantasy art. After college, he worked in New York City at a textiles design firm for a couple years. Then his wife, Dawn, was offered a job at California State College, near Pittsburgh.



OPPOSITE PAGE: THREE OF NINE PAINTINGS OF IMPERIAL COMMANDERS FOR THE TOPPS FINEST *STAR WARS* CARD SET, FEATURING JORUS C'BAOTH (TOP), ADMIRAL DAALA WITH GRAND MOFF TARKIN IN THE BACKGROUND (BOTTOM) AND DARTH VADER. ABOVE: THE ARTIST, DONNING A SNOWTROOPER UNIFORM (SANS HELMET) AND HIS DAUGHTER, TESSA. BELOW: AN INTERIOR SPREAD FROM MOELLER'S COMICS DEBUT, *ROCKETMAN*.





CLOCKWISE, FROM LEFT: BOX ART FOR WEST END GAMES; SHEVA, A CHARACTER FROM THE UPCOMING IRON EMPIRES; BATTLE SCENE FROM MOELLER'S SELF-PUBLISHED NAPOLEON'S EAGLES CARD GAME; COVER ART FROM ISSUE #2 OF FAITH CONQUERS; INTERIOR ART FROM FAITH CONQUERS; TOPPS GALAXY III CARD DEPICTING THE BATTLE OF HOTH.

"We were right down the road from Innovation [a former comic book publisher], which was in Wheeling, West Virginia," says Moeller. An inevitable visit to Innovation launched his comics career, beginning with four issues of *Rocketman: King of the Rocket Men*, which he wrote and painted, followed by several issues of *Interview with the Vampire*, a comics adaptation of the Anne Rice novel.

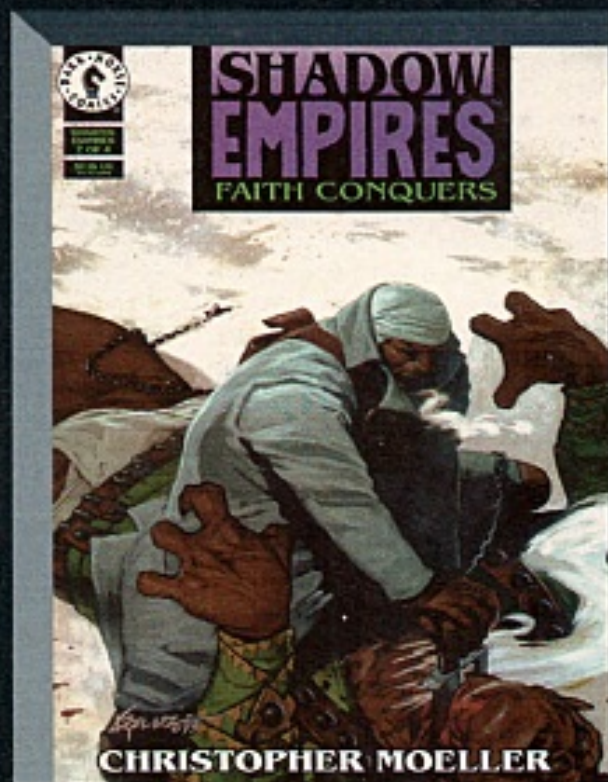
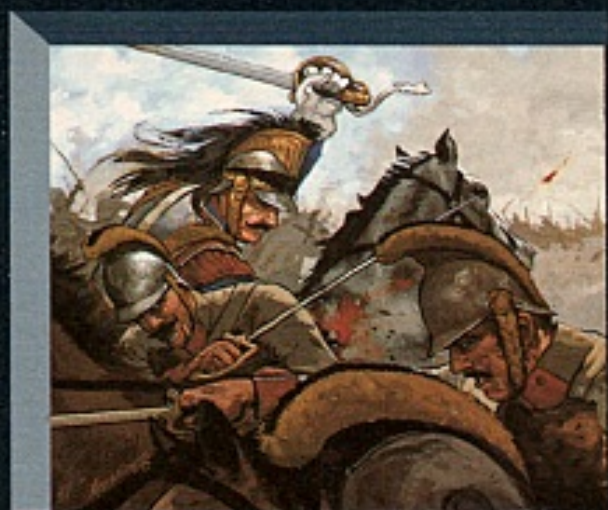
"My painting style keeps evolving," he states. "*Rocketman* was moody, with an atmospheric quality. Now I try to create a sense of solidity and a sort of tactile quality, so a character or vehicle feels like it's got weight. I like surface texture and volume, with images that are round and solid."

Those characteristics emerged when Moeller started working with Dark Horse Comics in 1992, first on an issue of *Andrew Vachss: Hard Looks* and more so on his military science fiction epic, *Shadow Empires* (since retitled *Iron Empires*), which debuted in *Dark Horse Presents* #79. After a subsequent four-part series in 1994, *Faith Conquers*, starring the warrior-priest Faith and his elite troop, the Grey Rats, Moeller is currently at work on a new five-part *Iron Empires* series for DC Comics, set to premiere later this year.

"I'm very interested in history," the artist says. "I like to explore historical genres. *Faith Conquers* was based on medieval Europe and the Catholic Church, religion being a motivating force in people's lives during the Middle Ages. The new series is based on a Japanese approach to medieval mentality. It's not a major jump, just a slight twist to things."

Last year, Moeller entered the *Star Wars* galaxy. His painterly journey began with a card in Topps' *Galaxy III* series, succeeded by an illustration for a





roleplaying game story in *SWG* #2, a project for West End Games, this issue's cover and a *Shadows of the Empire* bounty hunters pop-up book for Dark Horse, to be published this spring. He capped off a prolific 1995 by submitting a nine-painting subset featuring Imperial commanders—including Emperor Palpatine and Darth Vader—for the upcoming Topps *Star Wars* card series (see "Around the Galaxy").

It was not surprising to learn of Moeller's particular fascination with the *Star Wars* universe. "I'm impressed with the military might," he says, recalling the Battle of Hoth and likening some of the Imperial leaders to historical villains such as Attila the Hun and Genghis Kahn.

Boba Fett, Darth Vader, Attila... all tough guys indeed. Yet none of their blasters, swords or other weaponry are as mighty as the pen and paintbrush of Christopher Moeller. ☺



IT WAS A HOT NIGHT, which hadn't helped Bie Breil'lya's mood much. The young Bothan was glad to be inside.

While rummaging through his pocket for the room's palm-coder, Bie thought of all the horrible tortures he would like to inflict upon first cousin, Tav, for sending him to this miserable world in the middle of summer. He hoped a cool glass of iced *chi'ffa* would be enough to cool him under his fur.

The only light in the darkened room was the flickering comm board. Bie let out a deep sigh as he flung his bag on the couch. He ordered the board to play the message while he reached for the light panel.

Blinking once, the vid display lit up to show a Twi'lek dressed in a hooded cloak. He fidgeted nervously; by the background noise Bie could tell the recording had been made from a public vid-comm. "Breil'lya, we must change our meeting. Tomorrow morning, 0500 hours, at the small cafe on the corner of..."

Click! Bie whirled at the unmistakable sound of a blaster safety being removed. The armored figure half hidden by shadow leveled a mean-looking pistol at Bie. "You are Bie Breil'lya, of the clan Alya."

Bie raised his hands, his fur rippling staccato-fashion to show his panic. "I can double the bounty you've been promised. My family's wealthy. I'll give you anything to let me go!"

"Indeed, you will."

Blue energy enveloped the Bothan.

Bie struggled back to consciousness. He had been propped up in a chair, his hands restrained by wristbinders. The brightly lit room smelled of servo lubricant and thruster exhaust. Like everywhere else on the planet, it was uncomfortably hot. As his vision cleared, he could see a black space yacht outside the hangar.

The drone of a misaligned

HUNTING THE

An original STAR WARS roleplaying game adventure by Bill Smith, an editor at West End Games

ILLUSTRATION BY OMAHA PÉREZ

LORD DARTH VADER,

BY YOUR DIRECTIVE, I HAVE PREPARED A REPORT ON THE ELUSIVE BOUNTY HUNTER OPERATING UNDER THE NAME NARISS SIV LOQESH. HE IS DIFFICULT TO WORK WITH—EVEN BY THE STANDARDS OF OTHER HUNTERS—BUT HE IS ALSO VERY GOOD AT HIS JOB. AS PER YOUR ORDERS, NARISS HAS BEEN ORDERED TO JOIN THE BOUNTY HUNTERS BOBA FETT, BOSSK, IG-88, DENGAR, 4-LOM AND ZUCKUSS IN THE EFFORT TO TRACK DOWN THE ELUSIVE REBEL OUTLAWS HAN SOLO AND LEIA ORGANA. I'M SURE HIS CONSIDERABLE SKILLS WILL BE OF GREAT UTILITY.

I REMAIN YOUR FAITHFUL SERVANT,

MAJOR HERRIT

IMPERIAL INTELLIGENCE

IMPERIAL INTELLIGENCE DATAFILE:

NARISS SIV LOQESH IS A VERY SUCCESSFUL HUNTER WITH A CAPTURE RATE OF NEARLY 90%. HE HAS BEEN OPERATING AS A LICENSED HUNTER FOR MORE THAN A DECADE, MAKING FOR AN UNUSUALLY LONG CAREER IN THAT LETHAL PROFESSION. THERE ARE NO VISUAL RECORDS OF THIS INDIVIDUAL'S IDENTITY, DUE TO UNUSUAL GAPS IN COMPUTER RECORDS. HIS INSISTENCE ON OPERATING IN A FULL SUIT OF BODY ARMOR EFFECTIVELY CONCEALS HIS IDENTITY. TRACKING BACK THROUGH IOCI RECORDS, MY AGENTS HAVE DETERMINED THAT HIS FIRST BOUNTY HUNTING PERMIT WAS ISSUED BY A LOCAL AGENCY ON SPERIN (BAJIC SECTOR). NO FURTHER DATA ARE AVAILABLE.

DESPITE THE MYSTERY SURROUNDING HIS ORIGINS, LOQESH'S RESULTS ARE INDISPUTABLE. HE IS AN EXPERT SHOT WITH A BLASTER. HE TENDS TO MAKE EXCELLENT USE OF EXPEDITERS AND INFORMANTS TO GATHER INFORMATION. HE HAS NEVER WORKED DIRECTLY FOR THE EMPIRE.

ALTHOUGH HIS CURRENT WHEREABOUTS ARE UNKNOWN, WE WILL BE CONTACTING NARISS THROUGH AN EXPDITER KNOWN AS CROTE. CROTE WAS LAST SEEN ON GARNIB AND IS PRESUMED TO BE ON THE PLANET.

THE HUNTERS



power generator pounded in his ears... then he realized that the generator was fine and it was only his head that pounded. Beyond the throbbing headache, though, everything else seemed to be in working order.

"Ah, my furry Bothan friend is now awake."

Bie slowly tracked to the source of the noise, and then fought to concentrate on the figure standing before him. The stun blast's effects were still fairly strong. He didn't recognize the voice, but as he tracked up the figure, he realized that the familiar battle armor and blast helmet were off. A horribly scarred face stared back at him.

"If I was that ugly, I'd put the helmet back on." The alien's only response was to shift his weight from one leg to the other.

Summing up his courage, Bie stood—teetered actually—trying to be as forceful as possible. He concentrated on controlling the nervous ripple of his fur... calming himself... exuding bravery and determination. "You'll never get away with this." It sounded like he was saying, "Yool neber ged abway wid dees."

The alien smiled. "You don't know how many times I've heard that. Now, be a good lad and cooperate, will you?"

With a quick shove, Bie was sent stumbling toward the ship. The alien leaned in close. "Breathing or not, you are worth the same. I would imagine you prefer breathing."

"Well, Nariss, I see you captured your Bothan." The high-pitched but undeniably male voice carried over the hum of the power generators. A short humanoid figure slowly toddled into the hangar. He was a Bimm: essentially human in appearance but barely a meter tall. This particular figure was dressed in a long black cloak—unusual because most Bimms prefer brightly colored garments—but he seemed to have that same insufferably cheery demeanor common to his people.

Nariss—if that was his real

name—turned. "Once again, I am indebted to you, Crote. This time to the tune of 400 credits." Nariss pulled a small pouch from his belt and selected eight small, plastic disks.

"What do you want with this one, Nariss?" Crote asked as he pocketed the coins.

Nariss smiled—a frightening image in of itself—and patted Crote on the head. "Sometimes it is best for an expediter not to know all the details, right? This one's worth a nice sum to a rather generous Hutt... and he's a tempting target for some of my competitors. He is excellent 'bait.'"

A muffled "Bayt?" emerged from the Bothan's mouth. Nariss glared at his bound victim. "I wasn't talking to you, my friend. Now, please be quiet. You're interrupting my concentration."

Nariss' hand drifted down to rest on his blaster to complete the implied threat.

"As I was saying, he's bait. There are a few 'fellow professionals' I have a personal interest in. The bounty on this Bothan's head will tempt even them to come after him. And only then will they learn it was a trap set by me. I'm sure most of them forgot about me long ago."

The Bimm shook his head and chuckled. "A hunter who hunts hunters. Nariss, you are one of a kind. Before you drop this sorry piece of fur off, you've been commissioned by the Empire for a hunt. They want to reel in that spoiled Princess-turned-Rebel and—get this—Han Solo and the Wookiee."

"Solo. First Jabba, now the Empire. He has a talent for getting noticed. Who will he anger next, Vader?"

"Actually, Vader is after him. All of the top hunters are in—"

"It doesn't matter. I don't work for the Empire. I work for myself. My hunts. My way."

"But, Nariss... Fett, Bossk and Dengar are already in. If you want to be considered one of the best, you gotta go."

WHAT'S ROLEPLAYING?

A roleplaying game is "let's pretend, with rules." Each person plays his/her own *STAR WARS* hero (a character): a Rebel pilot, a smuggler, a bounty hunter or even a Jedi apprentice. One player is the gamemaster. Instead of playing a character, the gamemaster is the storyteller. He comes up with the adventure idea, describes the scenes of the story to the players and then they decide what their characters are going to do. The players imagine what is going on around them and have their characters react to situations, but there's no script. The players simply try whatever they can imagine. For details, read the *Star Wars* roleplaying game sourcebooks from West End Games.

I am the best, my little

friend. If Fett wants to be

an Imperial lapdog, that is his choice."

Crote shook his head. "You don't understand. You don't turn down someone like Vader."

Nariss looked Crote in the eye. He hated to endanger the Bimm. And he knew the Imperials would want to question Crote if they thought he knew something.

The little crook deserved better. He'd gotten Nariss out of more than a few scrapes over the years. "I need to finish this. You haven't seen me. You don't know where I am. If anyone asks—especially the Empire—tell them I disappeared without a trace. But don't worry, I'll be in touch."

✧ ✧ ✧

LORD DARTH VADER,

DESPITE FIRMLY WORDED WARNINGS, THE HUNTER KNOWN AS NARISS SIV LOQESH IS APPARENTLY... DECLINING... THE INVITATION TO JOIN IN THE HUNT FOR PRINCESS LEIA ORGANA AND HAN SOLO. ACCORDING TO CROTE, HIS EXPEDITER, NARISS HASN'T BEEN SEEN FOR SEVERAL WEEKS.

AS PER YOUR STANDING DIRECTIVES, A "LOCATE AND DETAIN" BOUNTY FOR THE CRIME OF TREASON HAS BEEN POSTED FOR THIS MOST UNGRATEFUL HUNTER. I HAVE NO DOUBT THAT THE BOUNTY OF 25,000 CREDITS WILL BE SUFFICIENT TO GUARANTEE HIS CAPTURE... AND TO REMIND OTHER HUNTERS OF EXACTLY WHERE THEIR INTERESTS LIE.

I REMAIN YOUR FAITHFUL SERVANT,

MAJOR HERRIT

IMPERIAL INTELLIGENCE

✧ ✧ ✧

Game Notes: Nariss Siv Loqesh is a bounty hunter with a deep hatred of other hunters. After turning down Lord Darth Vader's demand that he track Han Solo and Leia Organa, Loqesh simply disappeared. However, nearly a year and a half later, a new hunter by the name of Andov Syn appeared in crime circles. Syn, like Loqesh, primarily hunts other bounty hunters who have bounties posted on them by criminals and corporations. Syn avoids working for both the Empire and the New Republic, instead hunting on his own. And, like Loqesh, Syn wears battle armor that conceals his identity. ☹

NARISS SIV LOQESH (AKA ANDOV SYN)

DEXTERITY 4D - blaster 6D+2, brawling parry 4D+1, dodge 4D+1, melee combat 4D+2, **KNOWLEDGE** 3D - intimidation 4D+1, streetwise 3D+2, **MECHANICAL** 2D - astrogation 2D+2, space transports 2D+2, **PERCEPTION** 3D+2 - forgery 4D, gambling 4D+1, search 4D, Strength 3D - brawling 4D+2, stamina 3D+2, **TECHNICAL** 2D - first aid 3D+1, security 3D+2.

FORCE POINTS: 2

DARK SIDE POINTS: 2

CHARACTER POINTS: 12

.07 HEAVY BLASTER PISTOL (5D), DATAPAD, BOUNTY HUNTER ARMOR* (+1D ENERGY, +2D PHYSICAL, -1D TO DEXTERITY ATTRIBUTE AND SKILLS), VIBROBLADE (CONCEALED, STR+1D).

SYN'S SHADOW*. Starfighter, hyperdrive multiplier x1, hyperdrive backup x10, maneuverability 2D+2, space 5, atmosphere 295; 850 kmh, hull 5D, shields 2D. Weapons: 2 laser cannons (turret, crew 1, fire control 2D (1D if controlled from cockpit), damage 5D).

* Loqesh/Syn, always sure to disguise his real identity, has several different sets of armor, allowing him to take on several different identities, if necessary. Likewise, his vessel, Syn's Shadow, has at least eight different encoded transponder codes so he can change the identity of his vessel when it is scanned. This hunter is skilled enough to remain almost a complete mystery to both the New Republic and the Empire.

(For New Republic-era information on Loqesh/Syn, see Wanted by Cracken, page 26. Andov Syn originally created by Greg Tarshtey.)

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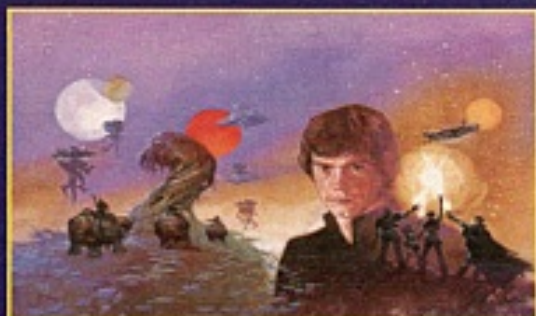
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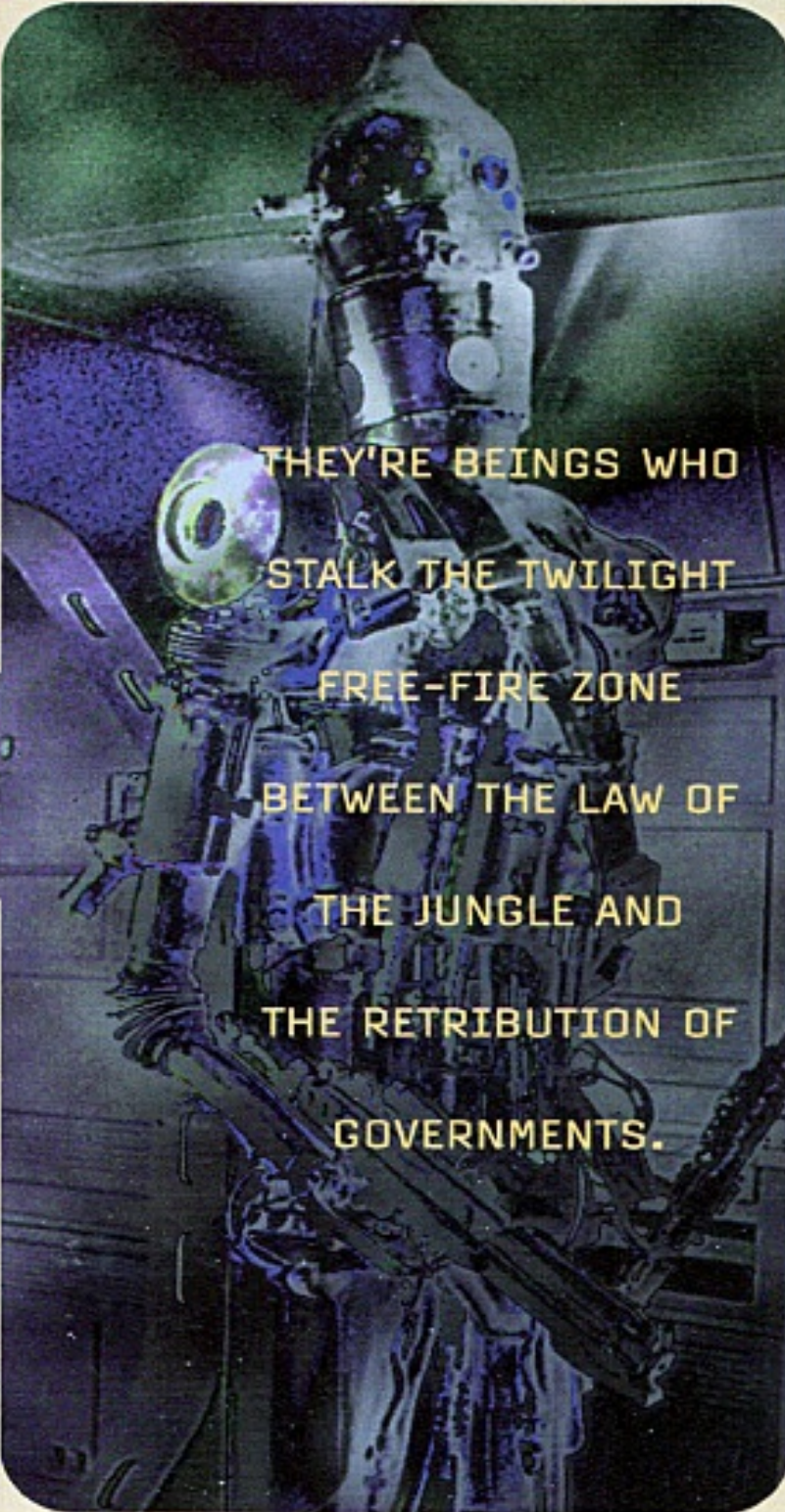


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Free

BY BRIAN DALEY



THEY'RE BEINGS WHO
STALK THE TWILIGHT
FREE-FIRE ZONE
BETWEEN THE LAW OF
THE JUNGLE AND
THE RETRIBUTION OF
GOVERNMENTS.

They're the grimmest reapers.

They're beings who stalk the twilight free-fire zone between the law of the jungle and the retribution of governments. They're red of fang and claw, answerable to no one. Ruthless—respecting authority only when it's backed by naked force. Many are as criminal as their quarry. Their license to kill comes from the mint and their own dark drives. A name on a wanted notice empowers them to seek out prey, run it to the ground... capture or slay it.

Of all the frequently cited parallels between George Lucas' universe and the American wild West, none's more dramatic or ominous than that of the bounty hunters.

Sound like a career opportunity you'd like to know more about? Fine. Let's talk about job specs and other factors you'll want to consider. But first, a look at your competitors.

A good many STAR WARS viewers sensed that the bounty hunters were lurking nearby as soon as that festering nest of lethal rascality, Mos Eisley, came into view in A New Hope. How could it be otherwise, with manhunts, gunfights, stoolies and desperadoes figuring so prominently in the plot?

Late, unlamented Greedo had a technical claim to being the first bounty hunter to make an appearance in the mythos. Yet, despite his Rodian heritage, he seemed more of a petty gangster trying to make his bones. It wasn't until the rogue's gallery lineup on the bridge of Vader's Star Destroyer, the Executor, in The Empire Strikes Back

of the

DARTORS

that we got to see the real item and hear Admiral Piett's comment: "Bounty hunters! We don't need that scum."

Piett was whistling past the graveyard; the Empire likely couldn't get along without its independent contractors. The subject came up in a conversation I had with Jon Knoles, an animator for LucasArts Entertainment, Lucas' gaming division, whose work includes *X-Wing*, *Dark Forces* and the upcoming *Shadows of the Empire*. Jon points out the fact that the Emperor wasn't all powerful, despite his dark side mental powers and the ability to shoot electrical energy bolts from his fingertips. Thus he had Mara Jade, Vader and other lieutenants to run errands, oversee details and troubleshoot.

In the same way, Vader didn't hesitate to do some out-sourcing of his own. Then, too, mustering the bloodhounds on the bridge was likely the Dark Lord's way of letting it be known he wasn't happy with the lack of results from his starfleet assets. That served as a strong incentive to the military types; when Vader wasn't happy, underlings were liable to suffer the kind of choking episode no amount of Heimlich Maneuver could relieve.

As was the case in stories of the American frontier, the *Star Wars* bounty hunters have taken on an interest and a stature out of all proportion to their numbers. Who are they, and how do they come to be working their deadly trade? How do they fit into the greater scheme of things, and what will be their place in upcoming *Star Wars* projects?

George Lucas' bounty hunters were based, of course, on similar characters in our own history. Yet, even there, facts and imagination have intertwined.

The popular image of the Western bounty hunter is of the freelance, for-profit outlaw tracker: Clint Eastwood's "Man With No Name" in *A Fistful of Dollars* and its two "spaghetti Western" sequels, or Steve McQueen as Josh Randall in the 1960s TV series *Wanted, Dead or Alive*. But the real-life practitioners of the trade mostly brought in wild animal pelts or Native Americans' scalps. (At that, authorities weren't very particular about the age, gender or even the tribe of human victims.)

There were unquestionably those professionals who hunted wanted men—and women—for the rewards on their heads. But experts on the frontier says that our concept of the job is more a product of the 20th century than the 19th.

For that matter, bounty hunters may well be more numerous today than ever. Bail-jumpers are the source of revenue. The "skip-tracers" who hunt them down are integral to our criminal justice system.

It's not skip-tracers we're talking about in *Star Wars*, however, nor repo men nor summons servers. Boba Fett, Dengar, IG-88 and their ilk are cold-blooded predators, with no apologies.

Surely the Empire had greater need of them than did the Old Republic. That was an age of comparative order. Evildoers had pursuers more fearsome than the most savage bounty hunter: the Jedi Knights.



THE TRILOGY'S FIRST BOUNTY HUNTER WAS GREEDO, WHOSE PLAN TO CAPTURE HAN SOLO IN A NEW HOPE... UM... BACKFIRED.

Empire

"THAT SCUM" WHICH ADMIRAL PIETT REFERS TO IN *THE EMPIRE STRIKES BACK* INCLUDES (FROM VADER'S LEFT) DENGAR, IG-88, BOA FETT, BOSSK, 4-LOM AND ZUCKUSS. VADER GATHERED THE BOUNTY HUNTERS AND SET THEM LOOSE TO FIND HAN SOLO AND THE *MILLENNIUM FALCON*.



ers. The spherical Jedi training remote on which Luke practices his lightsaber moves aboard the *Millennium Falcon* was the prototype of innumerable such airborne weapons. The concept was that they would wander population centers scanning for targets identifiable via their memory banks, terminating them on the spot.

The remotes weren't used that way, but something else filled the bill. Where local jurisdictions' authority ceased and the Emperor's minions were elsewhere engaged, the bounty hunters prospered.

In terms of bang for the buck, the mere announcement of a bounty would be almost as useful to the Empire as the bounty itself. At no cost beyond that of putting out the word, the Imperials enlisted billions of potential informers—a living sensor network that at the very least hampered the wanted individual's freedom of movement. No matter where the fugitive fled, someone (like Grea the Orfite from *West End Games' Elrood Sector* book) would be on the lookout for them.

So, why not an Empire's Most Wanted weekly TV series?

There surely were criminal justice and military intelligence data networks, as well as public information systems. And word gets around the underworld faster than any starship. But the sheer size of a galactic government means there's too much information for any individual hunter or fugitive-spotting citizen to absorb. You could watch 500 channels of wants-and-warrants around the clock every day (if that was how your sensorium happened to be wired) and still not catch more than a fraction of all the bounty postings.

Then, too, you can't make a living by waiting for prime quarry to simply wander by. The pros have their own grapevines and data systems. Those winnow out the small-time mopes who aren't worth the trouble and the perps known to have gone to ground in far-off regions. That leaves a much more manageable roster of viable targets.

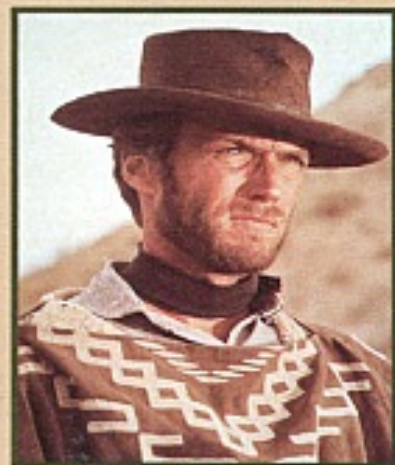
So, considering all this information, let's assume you've decided to seek your fortune in the exciting occupational specialty of bounty hunting. What career considerations should you be mulling?

First and foremost, there's the background skills you'll need to insure that you're the pursuer and not the quarry. (Given the checkered past of the hunters we know about, it's probably not uncommon for bounty chasers to be gunning for each another.)

Individuals drawn to the trade are as varied as to origin as they are dangerous. Zuckuss the Gand, for instance, had been a "findsman," hunting runaway slaves on his misty home world. Dengar was a former swoop rider and gladiator. IG-88 started out as an assassin droid.

Previous experience in law enforcement or the military would be a major plus for you. So would proficiency as a big-game hunter, surveillance expert or bodyguard. If you come from a culture with a strong warrior tradition or a species that devotes much time to predation and combat, so much the better. Lacking those advantages, you should consider apprenticing yourself to a successful bounty collector.

Chose carefully, though. Many a long-lived veteran has survived by letting naive assistants take the risks. You can learn a lot by being shoved into a darkened room full of trigger-happy psychopaths, but the knowledge isn't likely to do you much good.



CLINT EASTWOOD PLAYED ONE OF HOLLYWOOD'S DEADLIEST BOUNTY HUNTERS, THE SO-CALLED MAN WITH NO NAME, IN *A FISTFUL OF DOLLARS*, *FOR A FEW DOLLARS MORE* (ABOVE) AND *THE GOOD, THE BAD AND THE UGLY*.



There are a number of schools, both above-board and covert, where you can acquire the necessary basic know-how—but there again wisdom counsels discretion. If you receive a useless diploma in hyperdrive repair, you're merely out some money; if you get inferior training as an outlaw-tracker, it will put a severe crimp in your life expectancy.

Beyond your basic talents and proficiencies, you'll need to consider the question: Am I adaptable? Your prey may come from any one of a huge number of species, and what works against one could spell disaster against another.

Your electrified smart-harpoon worked fine against that Squid Head pirate, but it's hardly the weapon of choice for going up against a Chiggnash extortion ring. After all, the Control Mind of the scorpion-

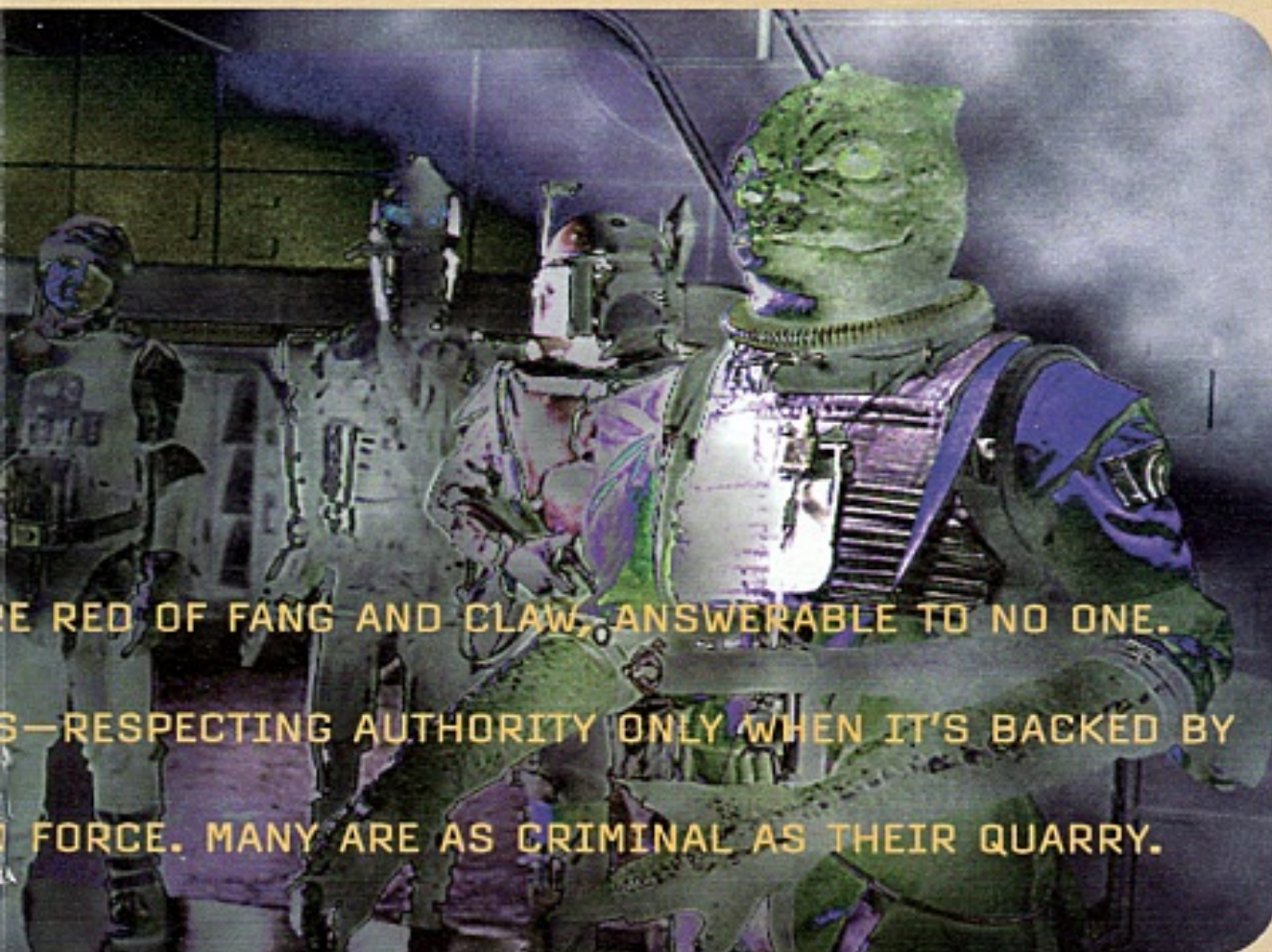
like Chiggnash breeds warrior drones the way a termite queen lays eggs. That harpoon will short-circuit before you work your way through the first few dozen, and a conventional blaster won't do much better. Pop quiz: Then what d'you do?



THE JEDI TRAINING REMOTE IN STAR WARS WAS BASED ON A CONCEPT FOR A WEAPON THAT WOULD SEEK AND DESTROY ENEMIES OF THE EMPIRE.

Similarly, it's one thing to go up against a screaming, slaving foe whose style is to charge head-on. But if you're after one that can blend in with its surroundings like a chameleon and pass for a patch of wall stucco, you'd better have sharpened your senses of hearing and smell.

You may also want to think twice before you try to cash in on a contract put out by the Hutts or similar underworld figures. The line from Prizzi's Honor, "They'd rather eat their children than part with money," applies quite literally



THE RED OF FANG AND CLAW, ANSWERABLE TO NO ONE.

S—RESPECTING AUTHORITY ONLY WHEN IT'S BACKED BY

FORCE. MANY ARE AS CRIMINAL AS THEIR QUARRY.

to some of these folk. They might well decide to add you to the menu, thus economizing on your payoff.

Whatever your *modus operandus* and weaponry, do not buy into the snake oil you'll hear about honor among bounty hunters. So-called rules of engagement, prerogatives of the first sighting... they're all smoke screen and hype. As events in *Shadows of the Empire* will prove, bounty hunters won't hesitate to attack their own, betray allies or whack a former companion.

No overview of this cruel breed would be complete without a more detailed mention of Boba Fett, the most successful, capable and charismatic bounty hunter alive (at least, as of this writing.) Bits of the puzzle that is Fett have appeared over the years.

We know of his origins as Journeyman Protector Jaster Mereel, who's been described by several sources as "ugly." There are credible reports of his disgrace and dishonorable discharge from his law enforcement agency. How he got his new alias or acquired the rare Mandalorian battle armor he wears are secrets no one has yet penetrated with any degree of certainty.

To be sure, no other individual in his dire trade cuts as striking a figure as Fett. First and foremost

McQUARRIE'S BOUNTY HUNTER VISIONS

Anyone familiar with the background of the *Star Wars* universe and its imagery knows the work of artist Ralph McQuarrie.

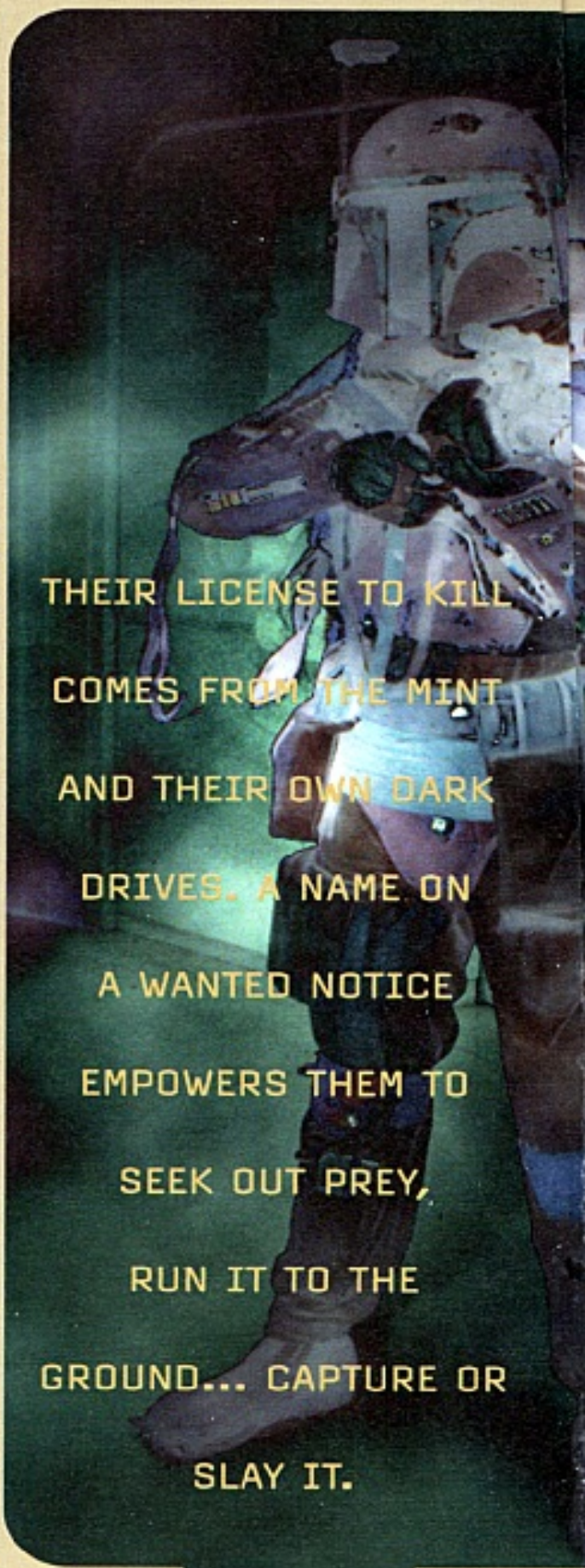
From the outset, Ralph's sketches and paintings have provided guiding visions and blueprints for the Lucasfilm cosmos. His experience at Boeing, Kaiser Industries and CBS News—particularly his work depicting *Apollo* space missions—made him a natural to give form, color and texture to George Lucas' vision.

Asked about his contribution to the bestiary of the bounty hunters, Ralph recalls a time at Elstree Studios in England, during the filming of *The Empire Strikes Back*. While Lucasfilm was in the midst of building sets and so forth, *Empire* Director Irvin Kershner rushed in, needing conceptual art. Someone mentioned the idea of bounty hunters.

Ralph made a few quick sketches that were whisked away to the prop crew. The guys there got to work, and three or four days later the rogues' lineup was on the soundstage. "[They just] turned up in the film... *voilà*," the artist remembers.

Exact details are difficult to nail down after the passage of so much time. A sketch Ralph remembers as being the work of Costume Designer John Mollo most likely provided the basis of Zuckuss.

While the artists were working on the snowtrooper designs for the Battle of Hoth, Ralph did a helmet drawing that was adapted to the Boba Fett costume—which was, he says, essentially the creation of Visual Effects Art Director Joe Johnston.



THEIR LICENSE TO KILL
COMES FROM THE MINT
AND THEIR OWN DARK
DRIVES. A NAME ON
A WANTED NOTICE
EMPOWERS THEM TO
SEEK OUT PREY,
RUN IT TO THE
GROUND... CAPTURE OR
SLAY IT.

there's that Mandalorian helmet. Its blacked-out, T-shaped visor slit, reminiscent of the Greek helms of Corinth and Boetia, gives him the look of both machine-like soldier and merciless executioner. The sight of it alone is enough to unnerve many opponents.

The rest of Fett's suit is just as impressive, making him a walking arsenal. His wide range of weapon options and a host of sensory and battle-management systems give him the capabilities of an entire hunter-killer squad.

Last, but not least, there is his backpack jet pack. That feature has most of the advantages of a small personal transport vehicle and almost none of the drawbacks. Its mobility gives him a tremendous edge and adds to the romantic figure Fett cuts in the eyes of some. It provides him with the nearest thing most humans can know to the airborne freedom of birds.

Many rivals would avail themselves of such a jet pack if they could, but such systems are both difficult to procure and tricky to master. They require the combined virtues of ace fighter pilot, master technician and interstellar-class athlete.

Fett has purposely left his attire battle-scarred and showing its long, hard use. To heighten the intimidation factor, he wears a clutch of Wookiee scalps at his right shoulder. They are proof that he has overcome some of the galaxy's best fighters and hunters, and that he's not a man who relents on a vendetta.

As to spacecraft, Fett has always, shrewdly, been at pains to provide himself with maximum speed and firepower. While Slave I and its little-used backup, Slave II, were very different vessels, both fit the bill for pursuit (or escape), as well as combat.

In sum, Boba Fett comes equipped with all the prerequisites of the bounty hunter: training, experience, motivation, equipment, versatility and a moral code that makes virtues of his flaws. He has scored startling triumphs and survived devastating defeats. It seems certain that the Force has spared him to play out some defining role in the great pattern of the Star Wars epic.

There remains the question of how the institution of bounty hunting will fare as galactic history moves forward. The hunters' frequent patron, the Empire, is only a shadow of its former self. The re-emergent Republican government shows less enthusiasm for the profit-motive killers. More to the point, new Jedi have begun to take up the lightsaber in the service of galactic law and justice; each one greatly reduces the need for slayers-for-pay.

Yet, just as the Empire had its higher priorities, the Jedi and other forces of order will be kept busy guarding the fragile new freedom and stability. Competing, balkanized local governments have their own agendas and ethics. The underworld will still put out contracts on those it wishes to see eliminated. Will the bounty hunters fade away? The answer is a resounding no.

In anything short of a Utopia, there'll always be those who want others brought to accounts or eliminated. Lacking the wherewithal to do it themselves, they'll hire others to get it done. Inevitably, there'll be those ready, willing and able to oblige.

So long as money moves from hand to hand (to tentacle); so long as some have and others covet; so long as group hates group and an eye is demanded for an eyestalk... the grimmest reapers will have a cash crop to harvest. ☹

Science fiction and fantasy writer Brian Daley is the author of *The Han Solo Adventures* trilogy and the scripts for the National Public Radio adaptation of *STAR WARS* and *The Empire Strikes Back*. He is currently at work on a similar script for *Return of the Jedi*.



IN THE CD-ROM GAME *DARK FORCES*, FROM LUCASARTS ENTERTAINMENT, HERO KYLE KATARN BATTLES A VARIETY OF ENEMIES, INCLUDING THE REPTILIAN BOUNTY HUNTER BOSSK.

IT AIN'T SABACC

...BUT THE NEW *STAR WARS*
CUSTOMIZABLE CARD GAME FROM
DECIPHER IS SET TO BECOME THE
HOTTEST PASTIME IN THE GALAXY
BY MICHAEL MIKALIAN

IMAGINE TUSKEN RAIDERS attacking the Death Star or Luke Skywalker fighting alongside a Jawa. Those are just two of the countless possible scenarios that can occur when you play the *STAR WARS* Customizable Card Game produced by Decipher Inc. The Norfolk, Va., company, a newcomer to the *STAR WARS* family of licensees, recently began marketing limited-edition Starter Sets and supplemental Expansion Sets.

The game is designed for two players who each play with a deck of 60 cards they customize from the universe of 324 cards debuting in the premiere set. The cards, measuring the trading-card standard 2 1/2" x 3 1/2", come in two sides: the light side and the dark side of the Force. Each side uses the Force during play. One player represents the Rebel Alliance and the other the Galactic Empire.

This is a battling game where players struggle for control of locations throughout the *STAR WARS* universe. Opponents use their skill and cunning to manipulate the Force by selecting the locations, characters, starships, weapons and other cards that will test the limits of their talent and luck. The game moves fast and is focused on attacking your opponent. The first player to deplete the opponent's Life Force (when he has no cards left in his deck) is the winner.

The cards, featuring characters and events from *STAR WARS: A New Hope*, are sold in randomly sorted 60-card Starter Sets and 15-card Booster Packs. To add even more gameplay adventure, Decipher will release three expansions in 1996, beginning with cards from *The Empire Strikes Back*, followed by *Shadows of the Empire* and *Return of the Jedi*.

To create the mechanics of the *STAR WARS* game, Decipher president Warren Holland and art director Dan Burns employed the expert design duo of Tom Braunlich and Rollie Tesh of Technical Games Services, as well as Decipher's own in-house development group—the same team that worked on Decipher's successful *Star Trek: The Next Generation* Customizable Card Game. To ensure that



the situations, characters and effects were consistent within the huge body of *STAR WARS* lore. Decipher not only consulted with the source, Lucasfilm, but also tapped into the continuity experts at West End Games, in particular editor Bill Smith.

In keeping with the light side and dark side theme, the card fronts carry either the Rebel or Imperial logo against a metallic background. In fact, the logos were hand-made, 3 1/2" x 2 1/2" metal sculptures, which were then photographed with the appropriate lighting. Although similar results could have been achieved using computers and 3-D modeling, the designers felt that the metal sculptures better captured the look and feel of *STAR WARS*.

The card backs are intricately designed with multiple images and icons. In most cases, a color photo from *A New Hope* is set inside a metallic frame that includes a description of the scene and gameplay information specific to that card. There are some never-before-seen images,

such as a TIE scout, a three-winged Imperial fighter created especially for the game, and a stormtrooper utility belt, which actually is a prop from the Lucasfilm Archives.

I was fortunate enough to test play the *STAR WARS* CCG with a Decipher representative, Jerry Darcy, just before the game was released. Although I'm not quite as experienced in customizable card games as I am in roleplaying games, I promised to defeat Jerry. It looked like I was going to... but my Darth Vader couldn't withstand the constant beating Jerry's Luke Skywalker and a handful of Rebels—and a Jawa—kept dishing out. (It was the pesky Jawa that made all the difference.)

Ross Campbell, Vice President of Product Development at Decipher, says that the main attraction to any customizable card game is the ability to take what someone else has created and make your own reality from it. That's certainly the case with the *STAR WARS* CCG. You can raid the Death Star with howling

hordes of Tusken Raiders or jabbering squadrons of Jawas. And while Decipher has succeeded in creating an endless number of possible outcomes each time you play the game, they've also made it incredibly fun and easy to learn. Additionally, the cards themselves are unique collectibles.

For those who are unfamiliar with the finer points of customizable card games, Decipher, in conjunction with Parker Brothers, has developed an unlimited edition of the game. Those sets come with a pre-made light side deck and a pre-made dark side deck, which enables first-time players to enjoy the game without having to worry about building their own decks. The best part is that you can enhance those pre-made decks with cards from Decipher's Starters Sets and Expansion Sets.

For more information on the *STAR WARS* Customizable Card Game, or if you have gameplay, strategy or collecting questions, you can contact Decipher's customer service representatives in a number of ways. Besides writing to them at Decipher headquarters (253 Granby Street, Norfolk, VA 23510), you can call (804) 623-3600 or fax (804) 623-3630 your comments. You can also go on-line with either e-mail (DJediMaster@decipher.com), by visiting the company's Web site (<http://www.decipher.com>) or on America Online in the Game Information Exchange (Keyword GIX) and in Game Company Support (GCS).

Michael Mikaelian is a frequent contributor to SWGM.



III In *STAR WARS* parlance, you know all about Wookiees, B-wings and Hoth. Now add Web sites, browsers and home pages to your galactic vocabulary. On the Internet-buzz-word scale, the World Wide Web is topping the charts, even though businesses and consumers are struggling to define exactly how to use the powerful network of interlinked multimedia databases. Still, that



Rè: Sitè Sèèiñg

Where on the World Wide Web you can find STAR WARS

LUCASARTS ENTERTAINMENT

BY KEVIN FITZPATRICK (k72ndSt@aol.com.)

hasn't stalled the creation of a staggering number of Web sites for cyber-surfers, with new ones from surfacing daily.

STAR WARS is a natural for the Web's unique ability to mix text, graphics, sound and video in multi-layered sites. While Lucasfilm has approved several licensees' *STAR WARS* compo-

The differences between the official and unofficial *STAR WARS* Web sites can be substantial. The official sites are designed and updated by licensees, such as 20th Century Fox and Lewis Galoob Toys, who have access to Lucasfilm's extensive resources and archives, as well as their own *STAR WARS* products. Thus their sites are more authoritative and generally flashier than the homemade varieties, which run the gamut from strictly amateur to nearly academic in their approach to the trilogy. The official sites often have a commercial edge to them, yet that doesn't limit their overall entertainment and information value.

Hooking up to any of the *STAR WARS* Web sites is pretty easy. Besides a computer and modem, of course, you'll need an Internet service provider and a Web browser, a program that allows you access to Web sites. The major commercial services—America Online, Prodigy and CompuServe—have their own; Navigator, HotJava and Mosaic are among individual browser software that can be used with general Internet service providers.

If you know the address (in Web-ese it's known as a URL, which is short for Uniform Resource Locator) for a Web site, simply type it into the browser, and you'll be linked up, almost like dialing a phone number. Additionally, there are a growing number of Web indexes, including Yahoo, Excite, Lycos and Open Text, that list Web sites by subject matter. With those, you can type in a subject name, such as *STAR WARS*, and the browser will list a variety of existing sites.

Regardless of how you get into the Web, the speed at which information, especially color graphics, builds on your screen depends on the speed of your modem. These days, anything less than a 14,400 bauds-per-second (or 14.4) modem can take forever; rapidly, 28.8 is becoming the standard. Universities, corporations and other large-scale users are utilizing high-speed phone lines for access, but unless you've got a big Net budget, check out the 28.8 route.

To get you started, we've listed the official Web *STAR WARS* sites below and described each one's highlights. What's great about the Web—and where it's name is derived—is that you are prompted (typically by words highlighted in blue) to go into various areas within that site or often to completely different, yet related sites that are linked to the one you're viewing.

* The first *STAR WARS* "home page" (like a site's table of contents) to blast to is the one put up by 20th Century Fox Home Entertainment (<http://www.tcfhe.com>) in conjunction with its re-release of the trilogy on videocassette (see *SWGM* #5). Fox



nents on their companies' Web pages, the relative ease with which a basic site can be developed has led dozens of fans to weave their own.

Illustration by Ingar Westburg



spared no expense in creating an interactive Web site that will give you a couple hours worth of fun. It's broken down into "Storyline," "Characters," "Backlot" (a George Lucas interview) and "Screening Room," and covers each movie separately. A cool part is a color tauntaun image: It reveals four shots of the creature model used in *The Empire Strikes Back*.

Elsewhere in the Fox site there is a downloadable Chewbacca Quicktime movie, starring a "rotatable" Chewie mask. (Even with a fast modem, it took me eight minutes to download the file.) One of the most fun bits is the "Many Faces of Princess Leia"—seven shots of Carrie Fisher from the trilogy, all in the "Wig Shop" ("Are they wigs? Only her hair stylist knows for sure"). Some great sound clips are also included, six of them from the lead actors. Hear Chewie's roar and Leia's plea ("Help me, Obi-Wan Kenobi. You're my only hope.") It takes one to two minutes to download the sounds clips.

* Where would toy collectors be without the Lewis Galoob Toys site? (<http://www.galoob.com>). In the dark! This is a definite site to explore. It's loaded with all sorts of *STAR WARS* info, and is only rivaled by Fox for overall design and execution excellence. Be sure not to miss the "STAR WARS Action Fleet," an area that tells all about Galoob's latest lines of *STAR WARS* figures and vehicles. The area includes Action Fleet product updates from the design, packaging and marketing teams, and

lists and photos of upcoming products, such as the X-wing with Luke and R2-D2. Hard-core collectors can even obtain the assortment numbers, catalogue numbers and production numbers for each item. Also click on the AT-AT featuring an Imperial driver and snowtrooper, in color. And if you're feeling especially interactive, there is a "Feedback" button that allows you to automatically zap your comments directly to Galoob.

* The site developed by LucasArts Entertainment (<http://www.lucasarts.com>) provides audio and video clips from the company's pioneering gaming division. The home page has departments, led by *The Adventurer*, an on-line magazine that takes surfers behind the scenes at LucasArts and all its games—and not just *STAR WARS* titles, but Indiana Jones and other LucasArts products, as well. A recent issue had interviews with Gwen Musengwa, programmer of kids games, and Tim Schafer, game programmer on Full Throttle. The "Company Store" lists Lucasfilm merchandise available via mail order; "The Press Room" contains LucasArts press releases; "Demos & Screens" offers downloadable goodies; and "Tech Support" provides answers to video gamers' questions.

* Although it's a comparatively little-known division of Lucasfilm, THX has made tremendous advancements in theater and home sound systems and audio and visual technology. This cool Web site (<http://www.thx.com>) contains press release-type information about what THX is doing, plus photos of the facility in northern California and a quick history of the division's groundbreaking achievements.

* Book lovers shouldn't miss what Del Rey has to offer (<http://www.randomhouse.com/delrey/starwars.html>), including a complete bibliography of all the publisher's *STAR WARS* titles. The best area contains sample chapters from Del Rey's novelizations of all three films, the two NPR radio plays and the *STAR WARS Technical Journal* collection. You can even read the first chapter of George Lucas' original *STAR WARS* story.

* There are a few other Web sites that peripherally cover *STAR WARS* as part of their overall information. Bantam Books, which has published a number of hardcover novels over the past few years, provides sample chapters and upcoming news items at <http://www.bdd.com>. The site is being expanded to include more information on Bantam publications. Finally, Berkley Books has text-only info on its *STAR WARS* books for young readers at <http://www.berkley.com>.

Kevin Fitzpatrick (k72ndSt@aol.com) regularly surfs the Internet for SWGM.



DEL REY BOOKS

ESC



script Andy Mangels • pencils John Nadeau • inks Jordi Ensign • lettering Michael Taylor • colors Cary Porter • editing Peet Janes

STAR WARS BOBA FETT™ TWIN ENGINES OF DESTRUCTION



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A SETTLEMENT ON N'ILDWAB.



DO YOU
SEE *WHO*
HAS THE
POWER?



THE SITH
COME TO ME...
WORK THROUGH
ME... I AM THE
SITH.
THOSE WHO
WILL NOT SEE
WILL FEED ME.
THOSE WHO DO
SEE WILL BE A
PART OF ME.

PART OF
POWER AND
STRENGTH
AND LIFE...



...AND DEATH!

FWHOOOO

WHOOOH!

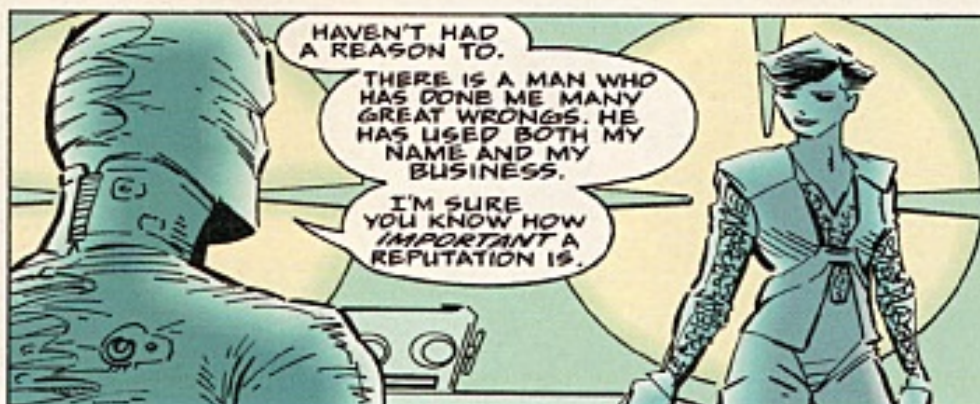


EMBRACE THE
FEAR YOU FEEL,
FOR IN ME
YOU SHALL
FIND--

--EH?









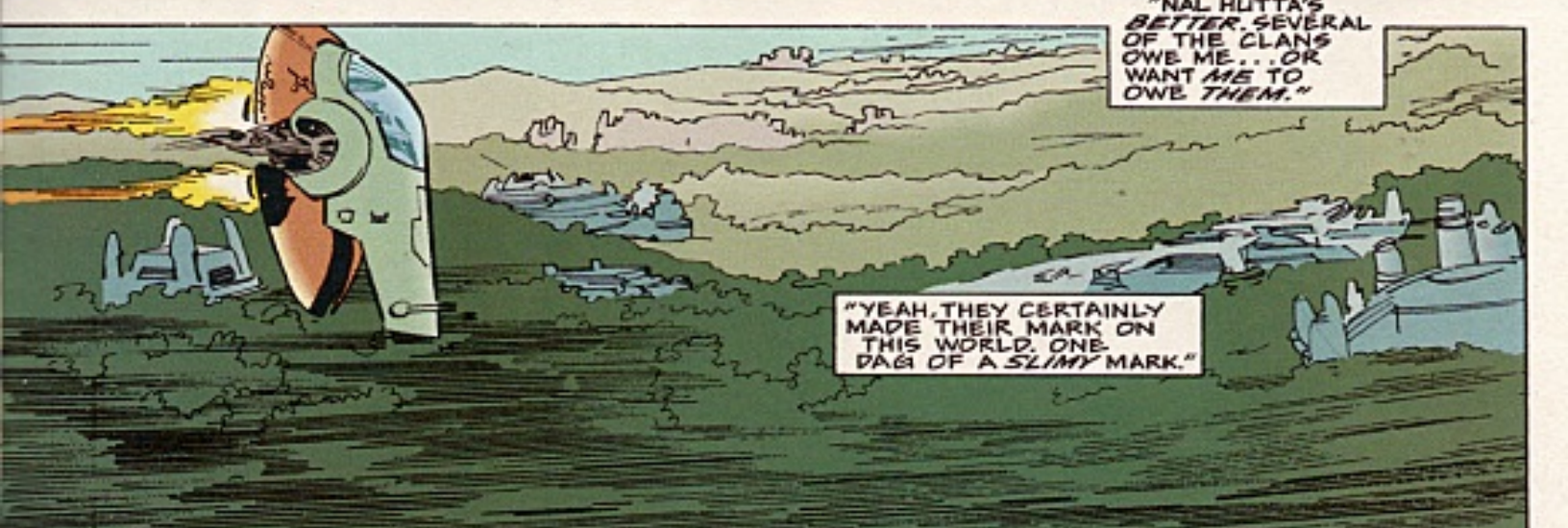





"WHY DON'T YOU
WANNA TRAP 'IM
ON NAR SHADDAAT?"

"TOO MUCH
I CAN'T
CONTROL."

"NAL HUTTA'S
BETTER. SEVERAL
OF THE CLANS
OWE ME... OR
WANT ME TO
OWE THEM."




"YEAH, THEY CERTAINLY
MADE THEIR MARK ON
THIS WORLD. ONE
DAG OF A SLIMY MARK."



"WHY THIS ONE?"

"IT'S DESERTED AFTER
A HUTT CLAN WAR. NO
CLAIMS ON IT."

"I DON'T LIKE CALLING
IN MARKERS, OR OWING
ANYONE."



"SPECIALLY
NOT THE
HUTTS,
HUH?"

"WE GOT SIX
DAYS TO
SET UP?"

"SIX
DAYS
UNTIL
JODO
KAST
LEARNS
WHAT IT
MEANS TO
CROSS
ME."



PULP FA

Along with the usual suspects, STAR WARS comics have created

► If the dark side has been one of the most intriguing aspects of the *STAR WARS* movies, the "gray side" has become just as prominent in the comics.

That nebulous gray area is the domain of the bounty hunters, those loners with the single-mindedness of taking their quarry, dead or alive, for a price from the highest bidder. It's a murky world, where the final payoff may or may not happen.

Bounty hunters and their underworld have become a major focus among the *STAR WARS* faithful. And while they have a presence in the film trilogy, as well as various spin-offs, the medium in which bounty hunters live largest is comics.

Marvel introduced bounty hunters and the criminal underworld in the adaptation of *A New Hope*. In fact, a movie scene that was cut, in which Han Solo meets Jabba the Hutt, was added to the comic by writer Roy Thomas and artist Howard Chaykin. (That scene will be included, however, in the upcoming *STAR WARS Special Edition*.)

Immediately after the movie adaptation, Thomas and Chaykin used the comics series to explore the entire backdrop for Jabba's bounty on Han—a problem exacerbated by a pirate named Crimson Jack (see sidebar). The Crimson Jack storyline was wrapped up by former Marvel

writer/editor Archie Goodwin, who also invented several other original bounty hunters.

"It seemed they were a nifty bunch of characters to focus on, to see more of them and examine what their roles were," Goodwin says. "The bounty hunters gave us a chance to profile characters not quite as black-and-white as the Rebels and the Empire. The bounty hunters fall into a gray area—they can be villainous and they can have a good streak."

Goodwin scripted a memorable encounter between the "old" Jabba and Han Solo, where Solo gets Jabba to rescind the bounty—and in the process, get a little bonus cash. (The bounty is reinstated in issues published just prior to *The Empire Strikes Back*.)

One of the highlights of

Goodwin's fascination with bounty hunters was a character named Valance.

"In the cantina scene in the first movie, the droids aren't allowed in," says Goodwin. "I extrapolated that there was a prejudice against droids in the *STAR WARS* universe. So I created a bounty hunter who destroys droids and anyone sympathetic toward them. Then the interest focused on how Luke's relationship with C-3PO has an impact on Valance. It came full circle."

As in the comics, the *STAR WARS* newspaper strips were restricted to certain aspects of the main characters (no confrontations between Darth and Luke, no extended backgrounds), so they, too, delved into the gray side of the bounty hunters. Indeed, the very first strip, written and drawn in

COMIC SCAN



ACTION

a whole group of their own bounty hunters **BY DON CHARLES**

BOUNTY HUNTERS WERE COVER SUBJECTS ON MANY STAR WARS COMICS:

(FROM LEFT) MARVEL #16, FEATURING VALANCE; MARVEL #42, FEATURING DENGAR, BOBA FETT AND BOSSK; MARVEL #85, WITH ASSORTED ONES; DARK EMPIRE #4; AND CLASSIC STAR WARS, VOL. 1.

1979 by Russ Manning, introduced a Wookiee bounty hunter gunning for Luke at Mos Eisley.

Sadly, Manning worked on the series for only a year before cancer forced him off the comic (and finally claimed him at age 53.) Lucasfilm then approached Goodwin and artist Al Williamson (both adapted two of the three movies for Marvel) to work on the daily comic strip, which they splendidly did from 1981-84.

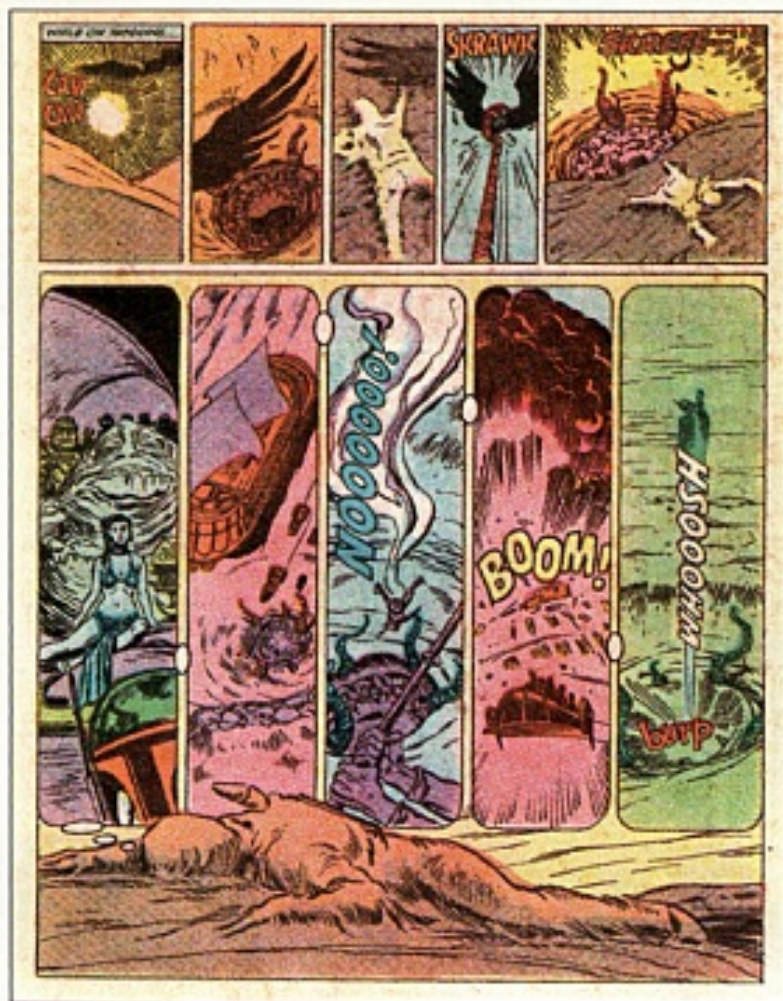
The events in the Goodwin/Williamson strip took place between *A New Hope* and *Empire*. "We had no idea how they'd be used in the third movie," Goodwin recalls. "George was playing it pretty close to the vest. It became necessary to create original characters, because we didn't know what sort of role Boba Fett and the others would play in *Return of the Jedi*."

Goodwin took an almost-throwaway line in *Empire* to develop the strip character Skorr. "There was a line about a bounty hunter on Ord Mantell giving Han Solo trouble, so that's where Skorr came from," he says. "In a strip where the Emperor and Darth Vader were the main villains, we couldn't have them doing too much—we had to preserve their mystery. I thought a bounty hunter like Skorr would be a good character to turn into a villain."

Later in the series, another rogue, Raskar, is introduced. "Al [Williamson] liked to do a lot of his work based on real people," Goodwin says. "He had a friend who he thought would be fun to do as a space pirate. I came up with Raskar, who's kind of a 'good' bad guy. He turns out to be a good foil for Solo—he's two shades more into the black than Solo, but they're cut from the same cloth."

"The strip went where I had hoped it would—to fill in some gaps between the first and second movies and bring it to a close," Goodwin says. "Had the strip gone on for another year, I could have squeezed out more stories. They told me the strip would be canceled, and I wrote a climactic story with Boba Fett, Skorr, Raskar and the rest of the bad guys. I intended it as the last story arc. But then they told me the strip would continue for another four or six weeks, so I came up with another story about the droids and a killer probe."

Meanwhile, back at the monthly Marvel comic, appearances of both Han Solo (by then encased in carbonite) and the increasingly important Jabba were avoided while details on *Return of the Jedi* were being ironed out. Bounty hunters that appeared in *Jedi*, such as Bossk and IG-88,



ISSUE #81 OF
MARVEL'S *STAR
WARS COMICS*
GRAPHICALLY
DESCRIBES
BOBA FETT'S
ESCAPE (OR
YOU MIGHT
CALL IT A
REJECTION),
FROM THE
SARLACC'S
DEADLY PIT.

popped up from time to time, but the only other bounty hunter who saw the comics spotlight was Boba Fett.

In issue #81, which took place just after the events of *Jedi*, writer Jo Duffy showed that Fett didn't die when he was dumped into the Sarlacc pit; the creature found him indigestible and spat him out. Fett eventually landed in a runaway sandcrawler with Han Solo and a case of amnesia. Fett helped Solo get out of the crawler, but when Han tried to rescue the bounty hunter, Boba came to his senses and attacked the Corellian. Han bailed out just as the sandcrawler dumped itself into the Sarlacc pit.

That was about the last appearance of the bounty hunters until Dark Horse brought Fett back in its popular 1992 series, *Dark Empire*. And since then, the trilogy's by-far most popular bounty hunter has warranted his own title. The December '95 Boba Fett one-shot, written by John Wagner, with art by Cam Kennedy (*Dark Empire*), takes

UNITY ON THE BOUNTY

Here's a rundown of some of the most memorable bounty hunters featured in *STAR WARS* comics and strips

BOBA FETT: Debuting in Marvel's *STAR WARS* #68, Fett is a former Mandalorian chief officer who'd become disenchanted with fighting for other people and set off on his own. He is "the canniest hunter in the known worlds," says a former fellow officer. He also is on the hunt for Han at the end of the Goodwin/Williamson newspaper strip (*Classic SW* #19 and #20). In *SW* #81, it turns out he didn't die in the Sarlacc pit—he was regurgitated and developed amnesia. Fett encounters Solo a second time in a runaway sandcrawler that plunges into the Sarlacc pit again. Once more, he's found indigestible. When the brothers of Jabba put a bounty on Han and Leia (*Dark Empire* #4), Boba's the guy to track it down with his old pal Dengar. Fett is also hired by another Hutt to nail the vicious pirate Bar-Kooda (*Dark Horse's Boba Fett* #1).

However, in *Dark Empire II*, Fett's accused of murdering his superior officer when he was a stormtrooper before he holds off a couple of Dark Siders and escapes on his ship, *Slave I*. He's still out to capture Han and Leia and return them to the Hutts.

BOSSK: This reptilian shows up in Marvel's "Search for Han Solo" (*SW* #68-72). Bossk and his partner, the droid IG-88, have set up operations on Stenos, a planet of

dragon-men. Luke, Lando and Chewie don't find Han, but rout the bad guys and send Bossk and IG-88 running. Bossk also had a cameo in the Goodwin/Williamson strip (*Classic SW* #19 and #20).

CRIMSON JACK: Right after *A New Hope*, Han takes his reward from Leia and heads to Tatooine to pay off Jabba. His ship and credits are intercepted by the pirate Crimson Jack (*SW* #7). They meet again eight issues later as Han tries to recover the loot, but it—and Jack—are destroyed.

DENGAR: This Mandalorian cyborg (*SW* #68) may or may not know where his pal Fett took Han. Dengar again teams up with Fett for another try at Han and Leia when Jabba's brothers place a bounty on their heads (*Dark Empire* #4). After threatening never to team up with Fett again, Dengar's missing in *Dark Empire II*.

DREBBLE: In Marvel's *SW* #71, this humanoid Stenos resident puts a bounty on Lando's head (whenever Calrissian got into trouble, he used Drebb's name as a pseudonym). Drebb eventually is named the hero of the Rebellion by Mon Mothma.

IG-88: This droid also stars in the "Hunt for Han" arc in *SW* #68-72. On Stenos, he and Bossk try unsuccessfully to trap Luke, Lando and Chewie. IG-88 briefly appears

place in the aftermath of *Dark Empire II*. In it, Boba's hired by a Hutt to capture Bar-Kooda, a rather nasty pirate.

"This is the first opportunity in a visual medium to see Boba Fett operate, and to get a sense of his place as a bounty hunter and how feared he is," says Dark Horse editor Jamie Rich. "When I first read the script, I likened it to one of those old Clint Eastwood movies: Clint walks into town, stoic and to the point. The job is the important thing."

What makes Fett so attractive to fans, Rich contends, is his air of mystery. "You don't see under the helmet; you know nothing of his personal life," he says. "He stands out and is mysterious. There's this aura of danger around him."

Fett and other characters and events that make up *STAR WARS'* largely unexplored criminal underworld will comprise a large part of Dark Horse's upcoming *Shadows of the Empire* six-part series, says editor Peet Janes. "We'll look at some of the bounty hunters that appeared in *Empire* and a couple of other unnamed ones," he says. "It's a big galaxy and there are a lot of these guys out there."

A NEW MUG FOR THE SLUG

Jabba the Hutt underwent a drastic transformation in the early comics

Of the major *STAR WARS* characters, the only one who dramatically changed from the comics to the movies is Jabba. He first appears in Marvel's *STAR WARS* #2—which takes place between *A New Hope* and *Empire*—as a skinny, yellowish (in a reprint series, greenish) dog-faced, tough-talkin' guy. And just a reference and a footnote in the original script.

"I've talked with [original series writer and artist] Roy Thomas and Howard Chaykin, and neither remembers if that version of Jabba was based on material supplied by Lucasfilm or if they created him as a willowy-thin biped," says former *Star Wars* writer/editor Archie Goodwin. "I just tell all the continuity buffs that if it is the same Jabba, he developed a hell of an eating disorder."

Skinny Jabba appears a few times in the Marvel series. After *Empire*, though, neither Jabba nor the carbonited Han were seen in the comics until the *Return of the Jedi* adaptation (in the comics, *Revenge of the Jedi*). — D. C.



As hot as Fett is right now, Dark Horse won't turn the spotlight on him too brightly. "We wouldn't want to do an ongoing series on Fett," Janes says. "We want him and the other bounty hunters back in the shadows. In their world, they don't want people to know about them. It's an interesting dance we're doing with these characters." ☐

Don Charles is a freelance writer in Aurora, IL.

in the send-off of the *STAR WARS* strip (*Classic SW* #19-20). The psycho-droid also meets R2-D2 and C-3PO in Dark Horse's three-part *Droids* story. Hired by some Hutts, he shows sneakiness and doggedness in tracking down a spice smuggler.

KORL MARCUS: This swashbuckler is actually Luke in disguise (*SW* #49).

RASKAR: An ex-pirate, he runs an arena where people compete for the last remaining power gem. Han winds up with the gem after Raskar, undone by its loss, turns up near the end of the series to capture Han and turn him over to Jabba for the reward. Raskar later hooks up with other bounty hunters, including Fett, Bossk, Zuckuss and Skorr, in the Goodwin/Williamson finale.

SALMAKK: This Mon Calamari joins Jabba's entourage in Blackthorne's *STAR WARS 3-D* #2.

SKORR: This crafty cross between a cyborg and an evil Yoda pops up quite in the newspaper strip (*Classic SW* #1-2). He's out to collect the hefty bounty Jabba has placed on Han's head. Skorr kidnaps Luke and Leia as bait for Han—but, like all the others, he's finally thwarted. Undeterred, though, Skorr returns as part of Boba Fett's group (*Classic SW* #19-20), but with pretty much the same result.

VALANCE: By far the most interesting bounty hunter created by Marvel, the droid-hating Valance is on the hunt for Luke. Valance, who served with the Empire as a stormtrooper officer, was drilled by a Rebel torpedo and was left to die at a medical station. When he recovered—now a half-man, half cyborg, much to his horror—he turned to a life of bounty hunting (licensed in 29 systems). He's ready to capture Luke and C-3PO, but at the last minute decides to let them live because Luke's friendship with the droid makes him realize how wrong he'd been to blindly hate droids. He turns up two issues later—he and Darth Vader are both looking for a Rebel deserter who has key information. Thanks to an Imperial attack, Valance realizes his course is clear: Prevent Vader from getting this information. There's a showdown between Valance and Vader outside the deserter's tower on Rubyflame Lake.

ZUCKUSS: Allied with Boba Fett, Dengar and a few others, he teams up with Skorr and Fett to go after Han Solo in the Goodwin/Williamson comic strip (*Classic SW* #19-20). Zuckuss also has cameos in the Marvel series (*STAR WARS* #50).

MODEL Universe

How an ingenious team of model makers
made the STAR WARS spaceships fly

BY MARK COTTA VAZ



Since the silent film era, making models move has been one of the most challenging of visual effects tasks. Models have traditionally been combined in-camera with miniature sets—and filmed in slow motion to provide the illusion of mass—as well as optically composited into a background plate with traveling-matte techniques.

The method of flying aircraft models on wires, as in the classic climax of 1933's *King Kong*, was also favored by the brother team of Howard and Theodore Lydecker. They flew many a fighter plane model using complex wire rigs during their tenure at Republic Pictures during the 1940s. The art of flying models on wire rigs continues to be an effects staple, with companies such as George Lucas' Industrial Light & Magic using the technique to fly fire-fighting airplanes in *Always* and the massive submarine models in *Hunt for Red October*.

The spacecraft flying effects required for *STAR WARS* and other science fiction films have posed some of the toughest challenges for model makers. The results have ranged from the laughable—such as the reportedly paper plate flying saucers created by schlock-master Ed Wood for *Plan 9 from Out-*

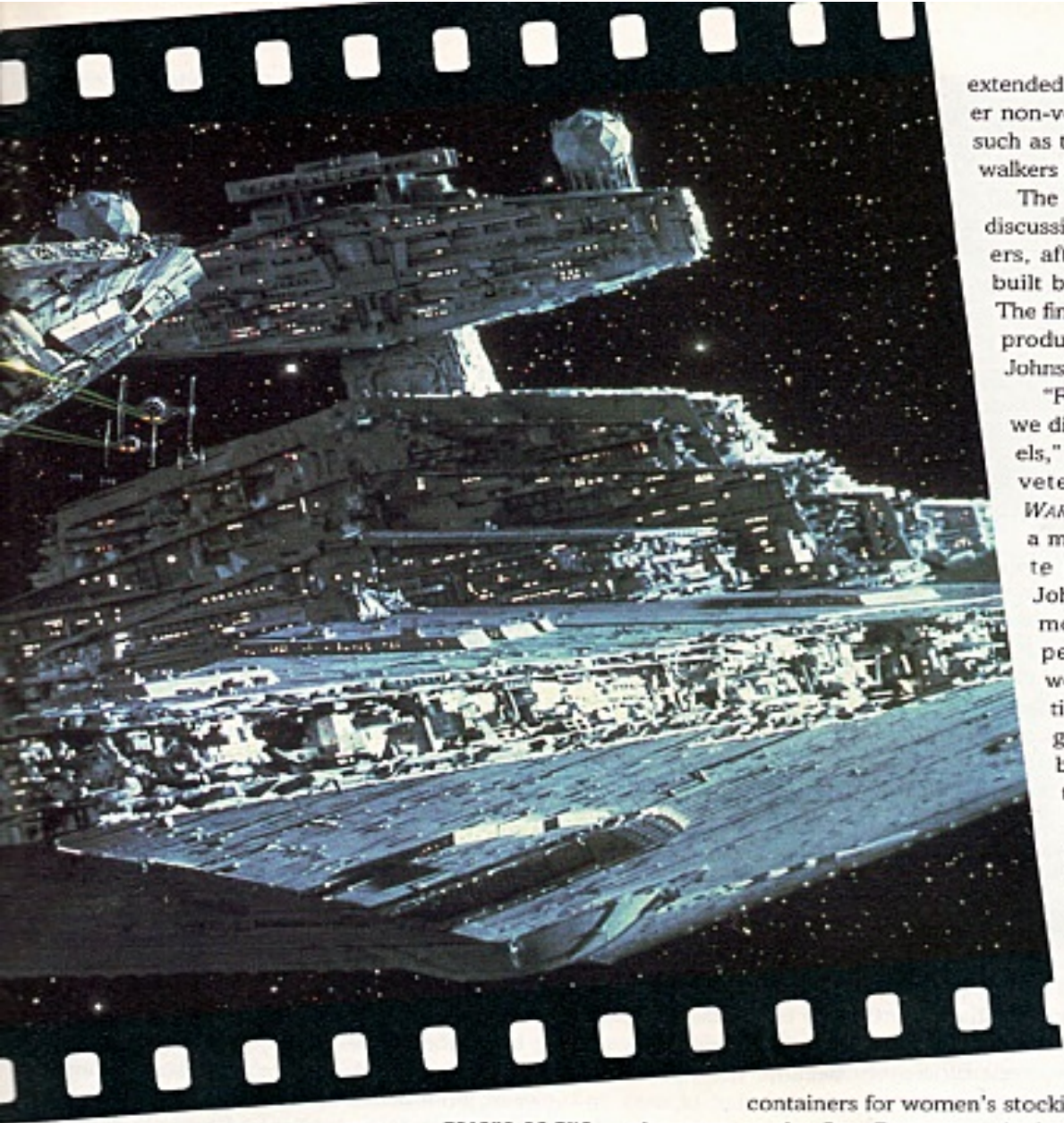
er Space—to the detailed models realistically composited into outer space backgrounds via hand-drawn Rotoscope mattes in Stanley Kubrick's *2001: A Space Odyssey*.

Against that tradition of slow shutter speeds, Rotoscoped mattes and piano wires was the breakthrough motion-control camera systems and model making developed for *STAR WARS*. Lucas wanted to jolt audiences with spaceships that would blast across the big screen. He wanted to stage Rebel and Imperial space battles with the kind of freewheeling choreography the young director had appreciated from World War I and II aerial dogfight footage. Lucas planned a huge slate of some 380 visual effects shots, requiring approximately 4,000 separate film elements for all the composite photography. Their seemingly daunting complexity included such famous shots as the massive Star Destroyer chasing Princess Leia's Rebel Blockade Runner (the so-called "*STAR WARS*" shot), hyperspace-powered ships streaking at the speed of light and those explosive fighter ship space battles.

Key to the model ship composite shots was the Dykstraflex motion-control, track-and-boom camera, named for its creator, *STAR WARS* Special Photographic Effects Supervisor John Dykstra. Although the analog, electronically controlled system was eventually replaced by digital devices, the D-flex still allowed for precise, repeatable moves on pylon-mounted models filmed against fluorescent blue-screen backing. With the ability to program the camera, complex composite shots could be designed in

which each element—from battling X-wings and TIE fighters to laser blasts and star field backgrounds—were filmed and optically composited into one seamless image.

In the book *Special Effects: Creating Movie Magic* (Abbeville Press, 1984), author Christopher Finch wrote of the significance of the D-flex system: "For the first time in history, effects photography was given the means to match (or better) the flexibility of motion available to the live-action cinematographer. Because of this, the dogfights in *STAR WARS* had the vitality of actual combat photography, as if they had been shot from a camera gun mounted on another space vehicle."



The models themselves—including X-wings, TIE fighters, the *Millennium Falcon* and Imperial Star Destroyers—have become as distinctive a feature of the *STAR WARS* universe as its pantheon of characters and the saga's lore of Force-full Jedi Knights and Imperial evil-doers. In what Lucas would call his "used universe" concept, the normal laws of entropy applied: *STAR WARS* ships simply reflected the inevitable wear and tear of war and hyperspace travel. And instead of smooth, featureless surfaces, the model craft were detailed as if they had actually been built from sections riveted together, what veteran *STAR WARS* and current ILM model maker Lorne Peterson has called "boiler plate technology." The model makers

TRICKS OF THE TRADE: IN THE EMPIRE BATTLE SCENE ABOVE, THE STAR DESTROYER MODEL WAS KEPT COOL WITH A FAN FROM A HAIR DRYER. THE THRUSTERS OF THE MODEL (RIGHT) WERE BUILT FROM EGG-SHAPED PLASTIC STOCKING CONTAINERS.

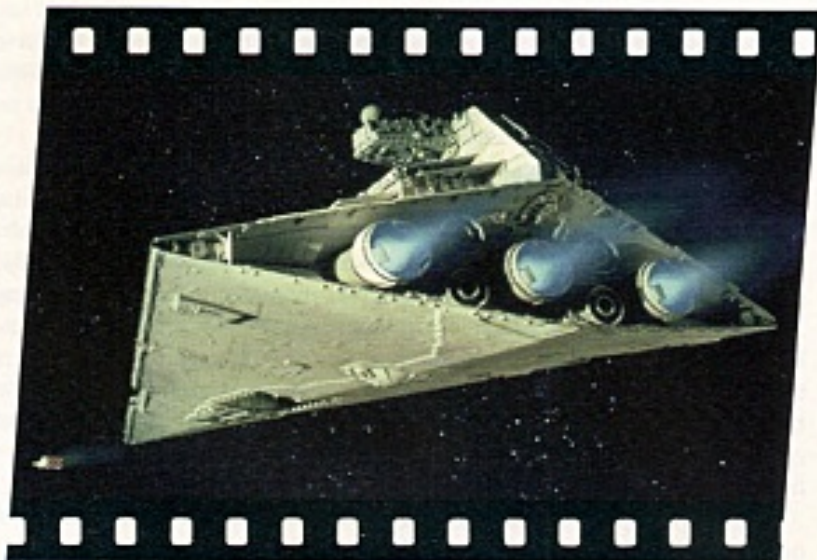
extended that design approach to other non-vehicle, stop-motion, models, such as the Imperial probe droid and walkers in *The Empire Strikes Back*.

The *STAR WARS* ships began with discussions among the model makers, after which prototypes were built by designer Collin Cantwell. The final designs were illustrated by production artists, primarily Joe Johnston and Ralph McQuarrie.

"For the first 15 years at ILM, we didn't use blueprints for models," notes Paul Huston, another veteran of that original *STAR WARS* model shop and currently a member of ILM's digital matte department. "When Joe Johnston drew a design for a model, he always drew it in perspective, which was all we'd need to make it. Sometimes we'd just get a photograph and be told, 'Okay, build this.' That was part of the challenge."

The model creations generally featured metal frames for support, internal electronics and cooling systems. They were often built with off-the-shelf model parts, as well as with what Peterson calls "found objects"—like the egg-shaped plastic

containers for women's stockings used to create the three thrusters on the Star Destroyer. And although many model shots were pylon-mounted affairs, there also were live-action opportunities. Among them was the Jawa sandcrawler, a fully motorized and radio-controlled three-foot model constructed of plywood covered with plastic and detailing and taken to the desert for location work.





LEFT: A FILM CREW FILMS A SPACE BATTLE AGAINST A BLUE SCREEN. BELOW: A FULLY COMPOSITED EXPLOSION SCENE IN THE DEATH STAR.



Multiple copies were usually made of key models, with different scales for specific shots. Some models, notably Han Solo's *Millennium Falcon*, also required full-scale versions for live-action sequences. The importance of Solo's ship to both principal photography and effects caused one of those inevitable movie production panic periods when Lucas, busy directing *STAR WARS* filming in England, decided he didn't like the design of the *Millennium Falcon*. The decision meant his stateside effects team had to come up with a new design. It also put full-scale *Falcon* shots on hold until the final miniature design was created and a principal photography version could be replicated in full size. Model maker Steve Gawley recalls the task as necessitating "all hands on deck" in order to meet the deadline.

The original *Falcon* prototype ultimately became the Rebel Blockade Runner that opens the film. And the final design of the *Falcon* was inspired by a hamburger Lucas had for lunch, elaborated with what Peterson recalls as "guts on the outside" detailing that included off-the-shelf Formula 1 race car model engine parts. In *Empire*, the various scale versions of the *Falcon* ranged from a two-foot model to a miniature several inches long. And while the full-scale *Falcon* in the first film was really only half the ship, the *Empire* version was a complete, multi-ton craft—60 feet long and 16 feet high.

Depending on how a particular model is to be used, from a composite shot to pyrotechnic effects, different materials are used in its creation. While traditional model making featured wood, plaster and steel, the first *STAR WARS* team experimented with epoxies, plastics and silicon molds.

Special materials were often needed to prevent model melt-down caused by hot internal lighting and stage lights. For example, to withstand the heat of the halogen lights in the motion-control camera, the nearly two-foot Rebel Blockade Runner model was machined out of aluminum. Conversely, to keep models cool and intact, the model makers used various methods over the course of the trilogy.

"The first Star Destroyer had compressed air in a hose to cool off the lights," Peterson explains. "But on the sound stage, that system could be subverted because there was a hiss from the hoses. And if the cameraman turned off the hoses and didn't turn them back on in time, the thrusters would melt. By *Return of the Jedi*, our model maker, Ease Owyne, came up with a new cooling system that utilized small fans from hair dryers to prevent the Star Destroyer engines from melting."

The X-wings and TIE fighters were designed so that molds could accommodate both motion-control and pyrotechnic needs. In those rough-and-tumble, pre-special-

ization days, the model makers themselves took the lead on developing the model pyrotechnics. "We did a lot of tests using different materials. One of the things we discovered was that a model has to be made of super-weak materials to blow up convincingly on film," says Paul Huston. "In creating an explosion big enough to blow up a really strong model, it happens so quickly that it just vaporizes the model and you barely get anything on film. We got to where we'd make the pyro models with very thin-skinned urethane frames that were mostly air."

The pyrotechnic experimentation included not only measurements necessary to get an explosion scaled to the camera, but also the right look of flame color and sparking action. In one test phase, the model makers attached Y-wing fighters to store-bought rockets and flew them down 80 feet of cable stretched across the ILM parking

lot. "We had the models really flying," Huston recalls. "The Y-wing had this graceful roll, with sparks and smoke coming out of the engine."

By *The Empire Strikes Back*, model shop breakthroughs included Darth Vader's Star Destroyer, the *Executor*. It was the first model created with a strong but lightweight, eighth-of-an-inch thick sandwich of two layers of aluminum skin and an in-between, honeycombed aluminum sheet. And while the first Star Destroyer had been lit from within with fiber-optic bundles, the *Executor* had a cooler internal neon lighting system that shone through some 250,000 pinprick holes made in brass plates using a photographic etching process.



The model department devised different mold techniques, including an injection-molding machine that could mass produce parts. "We also got good at doing flexible silicon molds, as opposed to rigid molds, for making highly detailed models," Huston says. "What the molds are made of depends on what you want the piece to be. For a scene in *Jedi*, where the Ewoks crush the head of a walker, Sean Casey made a five-piece fiberglass mold for the head. Then I took it to a company that electroplated it, which dissolved out the fiberglass and deposited a thin metal copy of the mold."

Those early ILM days are much-storied and sometimes wistfully recalled by *STAR WARS* veterans. They tell of the indomitable spirit that came with a group of talented moviemaking novices and a smattering of professionals eager to take on the system. In that anti-Hollywood mode—and faced with the budget realities of only \$9.5 million with which to conjure up the universe in both principal and effects photography—the *STAR WARS* model makers not only utilized off-the-shelf and found materials, but cut corners on cost, too. For example, a fan used to cool the *Falcon's* lighting system was purchased at a nearby government surplus store.

Most importantly, the creative esprit de corps welcomed informal and productive exchanges of ideas and problem-solving—and at times some real adventures in filmmaking. "We needed to find a location in which to shoot our motorized sand-crawler model in natural daylight," recalls Peterson. "Some ILM guys, who were pilots and shared a plane, went up north of the Mojave Desert to try and find some terrain for the scene of the sand-crawler moving through the Tatooine desert. They spotted a place where there were mine tailings from a pumped-out quarry. The strata had made a miniature Grand Canyon. So five of us took Volkswagen buses and went off into the desert to shoot the sandcrawler in this Grand Canyon-like setting."

The output of the ILM model department incrementally grew with each film—from 50 *STAR WARS* models to 100 models in *Empire* to 150 in *Jedi*. According to Huston, the model making expertise was not so much revolutionary as evolutionary, as the entire department became more proficient with each movie. "It got to be more

like a factory after the first film," he says. "I think there was less experimentation and more direct production in the other films. It was no problem to prototype something and make molds."

"Back then there also wasn't any kind of distinction between creatures and models. On *Empire*, stop-motion animator Tom St. Amand was part of the model shop, working elbow-to-elbow with us to build parts for the stop-motion walkers. The model shop would tackle any project



A MEMBER OF THE *STAR WARS* MODEL MAKING CREW PREPARES THE MILLENNIUM FALCON FOR FILMING IN FRONT OF A BLUE SCREEN. STAR FIELDS AND OTHER BACKGROUND ELEMENTS WILL BE COMPOSITED IN LATER.

that came along. You never knew what was going to come next. Today, model making is big business and there's a higher degree of specialization. There are people who only build architectural models, or spaceships or model cars for commercials."

In ILM's revamped matte department, equipped with the latest digital technologies, effects artists can create a model, photograph it, scan it into the virtual environment and embellish the image with paint system software. Paul Huston's recent work includes several new Mos Eisley rooftop views for the *STAR WARS Special Edition*, the 20th anniversary re-release set for February 1997. Huston has utilized both city models and live-action elements, all digitally composited into one seamless image.

Although many modern films employ computer graphics to create what used to be built from physical materials, traditional model making is still far from a lost art. Moviemaking may well be moving into the digital age, but with new frontiers come new discoveries—and sometimes the old ways can still be good enough.

"It's really difficult to make a computer-generated image look real," Huston observes. "It's faster and a lot more realistic-looking to build a physical model, light it so you have the natural play of light, photograph and scan it, and make that part of your computer image. For some reason, building a real prototype can take less time than building something in a computer. So I don't think building models is going to go away for quite a while."

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Mark Cotta Vaz is a regular contributor to SWGM.



THIS PROTOTYPE OF A MODEL STAR DESTROYER WAS BUILT BY *STAR WARS* DESIGNER COLIN CANTWELL.

Meet



THE NEW BOSS

Jack Sorensen, president of LucasArts Entertainment Company, has held the title less than a year. But he's already an important member of the Lucasfilm family

BY SUE BERKEY

III ➔ When asked to name George Lucas' biggest successes, most people will reel off the STAR WARS and Indiana Jones series. A few may mention American Graffiti or even THX 1138. And savvy entertainment buffs will include LucasArts Entertainment Company, George's 13-year-old multimedia division and currently the number-one PC games publisher in the country. Like the industry for which it produces titles, LucasArts, once a smallish game developer in a niche business, has exploded into an extraordinarily successful company. In the following interview, new (since May) LucasArts president Jack Sorensen talks about being part of the Lucas family, taking risks and the future of the strange, evolving interactive entertainment industry.



SWG: WHY DOES GEORGE WANT A GAME COMPANY?

JS: George is interested in gaming because it represents a different kind of audience experience. Even though the industry was in its infancy when he created LucasArts, he always believed it had a future because it stimulated people's imaginations by demanding interaction, as opposed to film, where it's a passive, linear experience.

SWG: WHAT'S GEORGE'S INVOLVEMENT WITH LUCASARTS?

JS: George is chairman of the board and helps determine what kinds of games we'll develop in the long term. While he's not involved in the day-to-day creation of titles, he's very much an inspiration to the talent at LucasArts. He set new standards for storytelling and for pushing technology, and we try to live up to that creative vision and drive.

SWG: WHEN HE SEES YOUR GAMES, WHAT KIND OF FEEDBACK DOES GEORGE GIVE YOU?

JS: Although George rarely has time to play games, he's very interested in how they're developed. He's probably most interested in how the industry and the games are evolving technically and creatively. With Rebel Assault II, where we did live-action video shooting, he made sure that certain people from the film world were involved to maintain quality. He's especially interested in how the games side of the business is developing its own approach to an experience. For instance, using real-time 3-D to get a different kind of experience rather than just imitating what's in the film world.



INDIANA JONES AND

SWG: IS THERE SYNERGY BETWEEN THE LUCAS COMPANIES?

JS: Right now is the high point in synergy between the three companies. We're being involved at a very early stage with Lucasfilm and the development of the new movies. Also, we're talking with ILM about a number of joint technologies, making the same kinds of investments and even sharing people for particular projects.



X-WING

Pretty much everything is being shared right now, so we're hopeful to be included in every element of the production.

SWGM: HOW IS LUCASARTS DISTINGUISHED FROM ITS COMPETITORS?

JS: Structurally, the biggest difference is that all our product ideas come from below—from the creative that actually builds the games—rather than being management dictated. It's all about really cool game ideas. After that, we figure out how to properly market it. Philosophically, we're always trying to build something that's unique and fun rather than fashioning products after the latest trend.

SWGM: IN OTHER WORDS, TECHNOLOGY SERVES THE GAME, AS OPPOSED TO THE GAME PROVIDING THE VEHICLE FOR THE LATEST TECHNOLOGY?



THE FATE OF ATLANTIS

sell really big numbers worldwide. Rebel Assault, our first CD-ROM-only game, took the company in a different direction by offering a visual level of quality never seen before. The Dig, a science fiction adventure, is in the tradition of Indiana Jones, and with Rebel Assault II, we're once again pushing the visual elements further than anyone else has in the games business. Finally, we're committed to

SWGM: WILL THERE BE NEW *STAR WARS* GAMES BASED ON THE PREQUEL TRILOGY?

JS: We'll certainly be developing games using many of the new characters and environments being created for the prequels. There's also a very real possibility of us sharing the computer-generated models developed by ILM. It's even possible that George may like some of the original *STAR WARS* characters created by LucasArts and want to include those in the films.



THE DIG

SWGM: WHAT ARE THE BIGGEST CHALLENGES FOR THE COMPANY?

JS: The biggest challenge is trying to maintain this very cool environment in the face of rapid growth. We're the number-one PC entertainment publisher, and we're growing dramatically. So how do you make it not seem corporate, stuffy and overly structured.

SWGM: TELL US ABOUT YOUR BACKGROUND AND HOW YOU ENDED UP IN THIS JOB.

JS: My background has almost nothing to do with this business at all. I was a professional musician for three years, and then went to graduate school to get an MBA. I became a foreign exchange trader



REBEL ASSAULT II



on Wall Street and then a finance manager for a bank before I sort of stumbled into this job.

SWGM: STUMBLED INTO IT?

JS: I got a job description for a position at a different Lucas company. I went through about 18 interviews and was one of the last two candidates, and I didn't get the job. But I met a number of people here, and about three months later, I got a call from the head of the games division saying that they needed to establish a business area. Given my international background, they chose me.

SWGM: WHAT MAKES YOU A GOOD PRESIDENT FOR LUCASARTS?

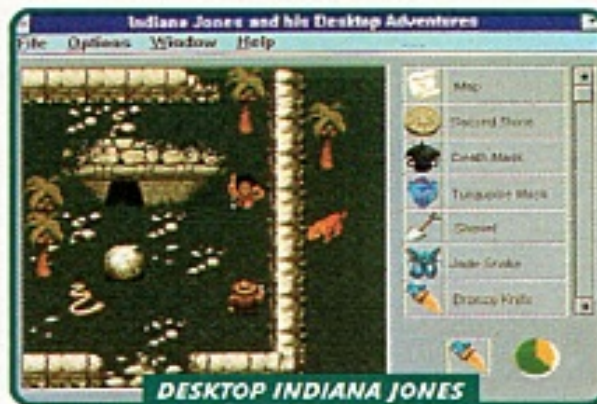
JS: Although I'm not a computer programmer, the way project teams interact and develop games is a lot like the dynamics within bands. I've been in a lot of bands, have written a lot of songs and have been a part of a performance-oriented art. Understanding the dynamics in a creative atmosphere helps me manage the process and understand what people are going through.

SWGM: YOU'VE BEEN WITH LUCASARTS FOR FIVE YEARS. HOW HAS THE INTERACTIVE ENTERTAINMENT INDUSTRY CHANGED DURING THAT TIME AND HOW HAS THE COMPANY RESPONDED?

JS: It's pretty interesting how we've been a producer of PC software since the beginning, and for a long time it looked like we were just a niche and hobbyist company. Over the past five years, however, the PC has undergone tremendous growth. So we were either ingenious visionaries or the industry just happened to come our way and we lucked out. The biggest change over the last several years is that games have gotten much bigger and more expensive to make, so we're investing more time and energy in preproduction. Project teams are generally larger with more specialists instead of a handful of people who do all the planning, scripting, programming and art themselves.

SWGM: WHAT NEW INTERACTIVE TITLES CAN WE LOOK FORWARD TO FOR 1996?

JS: We have our very first children's entertainment title, called *Mortimer and the Riddles of the Medallion*, which is very elaborate and will set a new standard for what people can expect in children's entertainment. Another title confirms that strange ideas can still get built here.



We've always liked the idea of *Sim City*-like products, so we decided to build the ultimate "god sim," in which you get to build and manage heaven and hell for an alien world. Both of those are due out in the first half of the year.

SWGM: ANY LICENSED TITLES WE CAN LOOK FORWARD TO?

JS: We wanted to create something portable and easy to play that still provides depth of gameplay, so we came up with a way to make an adventure game that can be won in less than an hour and is essentially infinitely replayable. That's the idea behind *Indiana Jones and his Desktop Adventures*—you get to play millions of different mini-Indy adventures. Your typical adventure game has 30 to 50 hours of gameplay, but most people will only play once. We're also developing one of the premiere games for Nintendo's Ultra 64—a brand new *STAR WARS* title called *Shadows of the Empire*. This new story takes place between *Empire* and *Jedi*, and we'll be really pushing the real-time 3-D technology of Ultra 64 (see "Around the Galaxy").



SWGM: LET'S WRAP UP WITH THE INEVITABLE QUESTION: WHAT'S THE FUTURE OF GAMING?

JS: It is important for us to find our own road—how do we find the things that are unique to interactive entertainment—rather than trying to emulate what's going on in film and television. The real-time 3-D that you saw in *Dark Forces* and that you'll see in *Shadows of the Empire* demonstrates how we can create worlds that are more and more realistic and interesting, but still offer freedom of movement and interaction. That is the way LucasArts will be able to establish its own unique position within the entertainment world. Over time, people will be able to role play in more and more realistic and elaborate ways and be able to do things they were never able to do before. Over the next three to five years, that's just going to get more intense and interesting. ☺

Sue Berkey is a regular contributor to SWGM.



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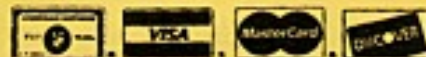
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SCREAMIN'

G O I N G Global

The search for different **STAR WARS** collectibles goes far beyond the United States **BY STEVE SANSWEET**



ABOVE: THE FULL SET OF 50 JAPANESE COKE BOTTLE CAPS IN THE TRAY SELLS FOR AS MUCH AS \$750.

RIGHT: THE MOST-COVETED STAR WARS IMPORT TOY MAY BE THE CHIPBOARD DEATH STAR, WORTH UP TO \$650.

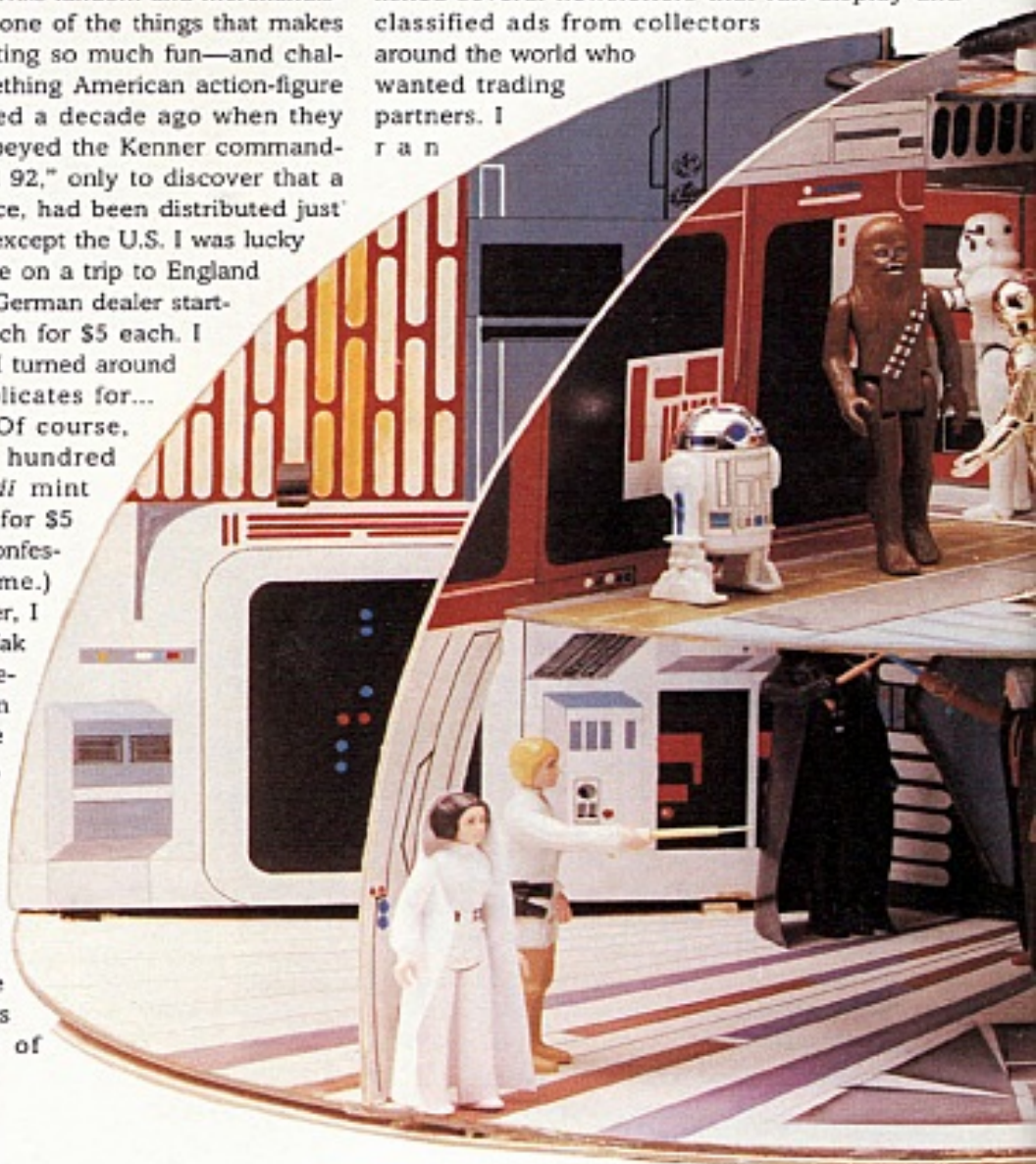
■■■■ *Stjärnornas Krig: Rymdimperiet Slår Tillbaka.* If you can read Swedish, those words make perfect sense. And if not, my guess is that, because *STAR WARS* itself is kind of a universal language, you probably can figure out what a fan in Sweden would call the middle film in the first trilogy: *STAR WARS: The Empire Strikes Back*.

The international nature of both *STAR WARS* fandom and merchandising is one of the things that makes *STAR WARS* collecting so much fun—and challenging. That's something American action-figure collectors discovered a decade ago when they thought they had obeyed the Kenner commandment to "Collect All 92," only to discover that a 93rd figure, Yak Face, had been distributed just about everywhere—except the U.S. I was lucky to have spotted some on a trip to England in 1985, and then a German dealer started selling me a bunch for \$5 each. I made a huge profit; I turned around and resold my duplicates for... *gasp...* \$10 each! (Of course, I also sold a few hundred *Revenge of the Jedi* mint Kenner card backs for \$5 apiece, but that's a confession for another time.) Then, two years later, I discovered that ol' Yak Face also had been released on a foreign Power of the Force card with coin. So, muttering about highway robbery, I found myself for the first time paying more than \$100 for a carded action figure.

The moral of the story is to have lots of friends in lots of

countries. For while there is enough in the U.S. to keep a *STAR WARS* collector occupied for a long, long time, there also is some very cool stuff in a galaxy not so far away.

Those of us who have been collecting since May 1977 or soon thereafter had help along the way. A radio announcer named Tom Kennedy, who had started a mail-order service for new, licensed *STAR WARS* items, decided to get into the pen-pal/collector-matching business. He published several newsletters that ran display and classified ads from collectors around the world who wanted trading partners. I r a n



ads myself and made trades all over the globe.

More important, I met a fellow collector, a school teacher in Japan named Eimei Takeda, who has become a lifelong friend and fellow toiler in the *STAR WARS* vineyard. Eimei convinced me to search for as many foreign variations as I could find in every area—from action figures and trading cards to posters and bedroom slippers—and international items now make up about half my collection. I'd like to share some of my favorites with you as a reminder that as *STAR WARS* Classic merchandise and items related to the next trilogy arrive in American stores, there might also be some neat things available nowhere else except, perhaps, Sweden or Australia or even Puerto Rico.

There is so much to choose from, that this column can only graze the surface. Therefore, this will be just the first of occasional visits to the worldwide *STAR WARS* bazaar.

Leaving bootleg items aside, there probably were more countries that made authorized trilogy items than just about any other license except Disney.

From Hungary to Turkey and Finland to Malaysia, fans just couldn't seem to get enough.

Sometimes it's fun to collect the same item from a number of different

HERE ARE FOUR DIFFERENT INTERNATIONAL VERSIONS OF THE ESCAPE FROM DEATH STAR BOARD GAME, FROM ITALY (TOP), GERMANY, THE U.S. AND JAPAN.



non-English-speaking countries and compare the packaging. Take the board game, *Escape from Death Star* (\$20-\$65 for rarer foreign versions). The German and American versions (*the middle two in the photo above*) look almost exactly the same. The Italian version is close, but substitutes a large photo of C-3PO for smaller photos of the cast. The Japanese version is totally different, using a collage of art and photos.

GALACTIC BAZAAR

Perhaps the most coveted of all foreign-made toys is the chipboard Death Star (\$400-\$650, depending on condition of both toy and box), a playset distributed by Palitoy in England, Kenner Canada and Australia's Toltoys. Perhaps it was the "retro" look and feel of the bisected, dome-shaped, heavy cardboard toy, or the great graphics that made it look like the interior of the real Death Star, complete with six-sided hallways and a drop-through to the garbage pit. Because the set was heavy and the box too thin, true mint boxes are scarce indeed.

One of the toughest licensed collectibles to complete is the full set of 50 bottle caps or crowns from Japanese Coca-Cola, Fanta and related soft-drink bottles. It took me quite a while, with the help of my friend Eimei, to assemble a full set—plus several of the Yen-denominated prize caps that could be cashed in. It wasn't until years later that I came across the empty, thin-plastic tray with indentations to house the full set. Each slot is marked, in tiny Japanese script, so the caps can be placed in order; I had to wait several years for a visit from Eimei before the caps and tray could be united. Individual caps are selling for \$5-\$10. A full set in the tray would command a premium, possibly as high as \$500-\$750.

There probably were more kinds of trilogy collectibles produced in Japan than anywhere else. For any record collectors among you—remember records?—Japanese companies released singles in colorful souvenir sleeves (\$20-\$45 each). They weren't sleeves in



KENNER CANADA IMPORTED A WIND-UP R2-D2 FROM JAPAN. THE SAME COMPANY, TAKARA, MADE A BOP BAG. YET THE AUTHOR'S FAVORITE IMPORT IS A PAIR OF DARTH VADER BABY SLIPPERS. HE'S STILL SEARCHING FOR THE MATCHING CHEWIE AND THREEPIO PAIRS.

the U.S. sense, though. The graphics are on a separate sheet laid on top of a plain wrapper holding the record, all placed in a clear plastic sleeve. Some of the graphics are from familiar post-er art, but others use unique designs.

Kenner made four different inflatable, knock-down bop bags with art of four different characters, from a Jawa to Chewbacca. But Japan's Takara made the most colorful one of all, featuring Darth Vader, Artoo, Threepio and a space battle scene (\$50-\$125).

Takara also produced the highly desirable wind-up, walking R2-D2, the size of the small Kenner action figure (\$60-\$85 in its original clear cellophane bag).

The folks at Lucasfilm loved it and asked Kenner to import them into the U.S. But Kenner thought that it would have to charge so much more for something the same size as its other figures, that it would throw the whole line out of kilter. Kenner Canada, however, did import the toy and put it on a card with a clear plastic bubble, a packaging variation for which collectors have been willing to shell out \$400.

A made-in-Canada exclusive came not from Kenner but much smaller Regal Toy



Ltd.—the same company that made the rare and desirable plush (or "stuffed") Jawa doll and the nearly four-foot-tall plush Chewbacca (\$250-\$500, respectively). This is the no-less rare but somewhat-less expensive, very furry Chewbacca hand puppet (\$125-\$300). It is a very silly-looking but somehow endearing toy. It should have come with a comb and brush set.

Two of my favorite paper items came from Ediciones Manantial SA of Madrid. The Spanish company captured C-3PO as a thin card stock mobile, his head, torso and limbs strung together with nearly invisible black thread. The companion is R2-D2 in the form of a calendar, with rotating wheels for the date and the day of the week (in Spanish, of course). The pieces came in clear plastic bags with header cards (each \$45-\$65).

While licensed magazines and books were published in a score of languages, one of my oddest such possessions is a 1985 magazine from Finland for the return of *Return of the Jedi*. It features the ever-corpulent Jabba the Hutt on the cover and—the topper—a 3-D rendition of "his Huttness" inside, along with the obligatory pair of cardboard 3-D glasses (\$15-\$25).

From Italy came a children's version of an arcade pinball game, a small plastic and cardboard *STAR WARS* bagatelle game. Not very interesting to play, it still has great graphics of the two droids and several recognizable vehicles (\$75-\$150).

The trilogy was a favorite Halloween theme once again this past haunting season, although back in the late 1970s and early 1980s it seemed that every other doorbell ringer was in a *STAR WARS* mask by Don Post or a children's costume from Ben Cooper. There were plenty of foreign costumes and masks, too. One of the neatest was a C-3PO play suit from Cheryl Playthings of England. The costume is made from gold-colored material with the proper body markings, along with a face mask, and comes in a sharply designed box (\$45-\$85).

Finally, in this brief and eclectic overview, is one of the silliest trilogy items ever produced—and therefore another one of my favorites: Darth Vader baby slippers from Hong Kong (\$25-\$45). The terror and evil represented by the helmet of the Dark Lord of the Sith attached to furry booties for tiny feet is just too delicious a juxtaposition. Recently, a reader sent me a photo (not quite reproducible) of two other varieties of these slippers: Chewbacca and C-3PO.

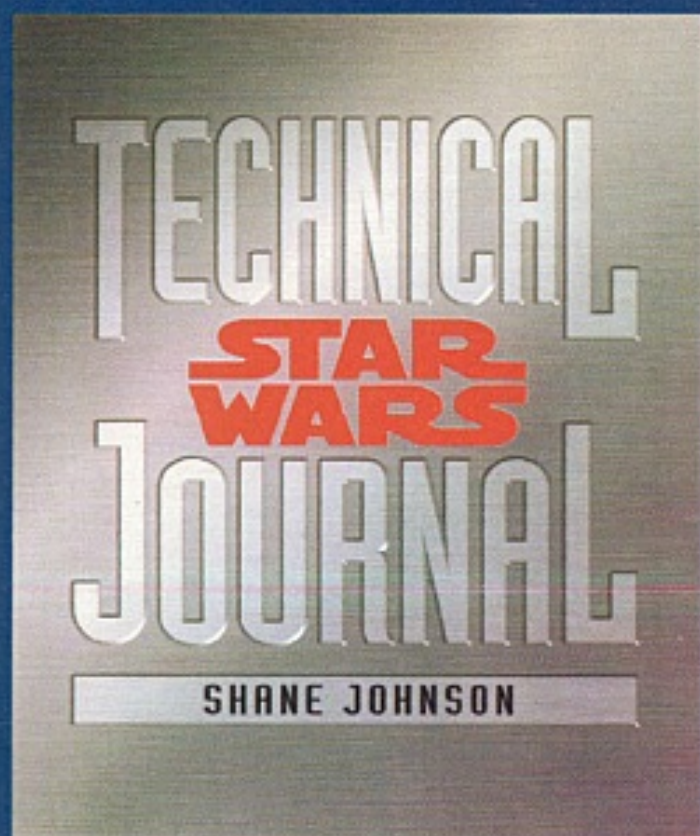
So, once again, my international search is on! ☺



Steve Sansweet is the author of *STAR WARS: From Concept to Screen to Collectible*, now in its sixth printing and the basis of a new postcard book, *STAR WARS: The Toys*. He also is co-author of Tomart's Price Guide to Worldwide *STAR WARS* Collectibles. Please note that some of the prices included in this column are updated figures based on the Tomart guide, but the author does not make a market in such items and cannot guarantee availability at the stated price.

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- 1) Bossk has a particular and intense hate for what species?
- 2) Princess Leia disguised herself as this deceased bounty hunter.
- 3) He was a one-time swoop racer.
- 4) This findsman often hunts with 4-LOM.
- 5) Journeyman Protector Jaster Mereel later became known as this bounty hunter.
- 6) This bounty hunter was formerly employed as a valet on the passenger liner *Kauri Princess*.
- 7) What color were Greedo's eyes?
- 8) What bounty hunter is associated with Holowan Laboratories?
- 9) This Tatooine resident is one of the major employers of bounty hunters.
- 10) This Anzati was in the background at the Mos Eisley cantina, where he first coveted the "Luck" of Han Solo.

1) _____
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____

BONUS ANSWER

ANSWERS TO "Trivia Strikes Back" in Issue #4: 1) probots; 2) Major Derlin; 3) Zev; 4) Too-Onebee; 5) space slugs; 6) Captain Piett; 7) Ord Mantell; 8) *Slave I*; 9) Mandalore; 10) Bossk; 11) mynocks; 12) gimer stick; 13) Tibanna; 14) Platform 327; 15) Ugnaughts.
Bonus Answer: *Return of the Jedi*

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